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Harmonic Gymnastics AND Pantomimic Expression.

Edited by MARION LOWELL.

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Harmonic Gymnastics

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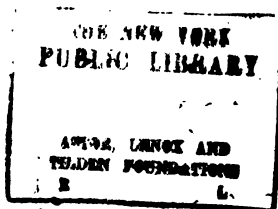
Pantomimic Expression

EDITED BY

MARION LOWELL

Boston
MARION LOWELL
1895

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FORMATIVE PROCESS.

Harmonic Gymnastics and Pantomimic Expression.

HARMONIC Gymnastics consist of a series of physical exercises, the aim of which is to perfectly fit the organization to meet all the demands of expression, both in nature and in art.

This system of gymnastics promotes the physical conditions essential to perfect freedom of action, at the same time that it imbues the whole nervous system with an instinctive obedience to those natural laws which govern the element of charm in action.

In art, it is necessary to be not only expressive, but charmingly expressive. There are three distinct elements in charm or grace:

- 1st. The element of ease which gives repose to action.
- 2nd. The element of precision which eliminates confusing superfluity in action.
- 3rd. The element of harmony which gives unity and completing potency to expression.

Harmonic Gymnastics are divided into two classes of motion:

1st. Decomposing motion, the aim of which is to free each and every agent of expression from the tyrannous influence of every other agent of expression, and to develop throughout the whole organization a flexibility and pliability which are the physical basis of perfect ease.

2nd. Recomposing motion, the aim of which is to train each and every agent of expression in the organization, to obey instinctively and unconsciously those laws of nature which give precision and harmony of action.

The first thing essential in practicing decomposing and recomposing motions is to begin at a point which is common to both of them.

Before the body can act with intelligence, it must be poised. The poise, therefore, of the body is of the first importance, as from it there must radiate all motion, both decomposing and recomposing.

The body may express, by its action, the idea either of unity or oneness.

Unity implies diversity, that is, two or more things joined together.

Oneness implies only a unit, or one thing, and eliminates the idea of diversity.

The body as a whole is one, although it is capable of division into many distinct parts. Its oneness becomes pre-eminent when all its members are parallel. Its unity becomes apparent when its parts become, in any degree, opposed to each other.

The body naturally divides itself into three elementary parts,— head, torso and limbs.

Whenever these three elementary parts are parallel, each with the other, the body appears to be one in the same sense

as a stick that has been turned into diversified forms is one.

When the different parts of the body are opposed to each other, the diversity of its action becomes apparent and, therefore, the unity of its parts in action is a problem that immediately arises for solution.

We have seen that the first thing to do is to poise the body properly. The first exercises, therefore, are those which tend to solve the problem of the unity of its parts in action, and to make that unity always harmonic.

The first exercises in this system of gymnastics are those for the development of a harmonic poise for unity.

Harmonic Poise for Unity.

EXERCISE I.

Stand with the principal weight of the body upon the right leg.

1st motion. Incline right hip to the right.

2nd motion. Incline shoulders to the left.

3rd motion. Raise right arm, elbow straight and out at side, hand pendent, as high up as possible to side of head.

4th motion. Having poised the body in perfect equilibrium upon the right leg, retaining the attitude produced by first three motions of this exercise, relax the whole of left side and leg as much as possible; then lift foot from floor and place its instep just below the ankle of the right foot.

Carry hip to right and shoulders to left as far as possible, without disturbing poise of body.

5th motion. Having for a few minutes held the body poised on the right leg in the attitude produced by first four motions of this exercise, return left foot to ground, striving in so doing to disturb the repose of the rest of the body as little as possible.

6th motion. Drop right arm, elbow straight, to right side of body, without disturbing the inclination of hip to the right or shoulders to the left.

7th motion. Bring weight of body up equally on both legs by inclining the right hip and shoulders simultaneously toward the centre of the body upon a perpendicular line.

EXERCISE II.

Same as the first, except it is done with the left side instead of the right, and, therefore, all the motions of the previous exercise are simply reversed.

EXERCISE III.

Stand with body poised equally on both feet, feet wide apart.

1st motion. Pass weight of the body upon right leg; in making this motion three distinct actions of the body occur—the right leg inclines to the right, the median line of the torso inclines to the left, the head inclines to the right.

The three actions of the body must be absolutely simultaneous; that is to say, that while these actions are opposite and diversified in direction, they must be one in time.

2nd motion. Pass weight of the body upon both legs equally; legs, torso and head going back to the relative positions

which they occupied before the beginning of the first motion, being careful that in so doing they move each in its own direction at one and the same time.

3rd motion. Pass weight of the body upon the left leg, inclining left leg to the left, torso to the right, head to the left, each of these parts making its action at one and the same time.

4th motion. Pass weight of the body from the left leg to the right leg into the harmonic poise, taking care that the head, torso and legs in the transition of the weight of the body from one side to the other move each in its own proper direction, at one and the same time. When the weight of the body has been passed from the left to the right leg fully and completely, then the left leg should be absolutely freed from all restraint; and, in order to make sure of this, the student should be able to lift left leg from the ground without disturbing, in the least, the repose of the harmonic poise on the right leg.

5th motion. Pass weight of the body from the right to the left leg, observing all the rules set down as governing the action of the body in the transition of its weight from the left to the right leg.

Decomposing Motions for Fingers and Hands.

Decomposing motions imply the surrender of self in those agents of expression to which the motions are applied.

Decomposing motions are motions applied to an agent, and are passive.

Recomposing motions are motions made by an agent, and are active.

Self-possession implies self-surrender as well as self-assertion and control.

We cannot obtain perfect possession of the body or organization until the volition of the being can as easily surrender the body as it does intrude upon it.

The object of the decomposing motions is to develop those conditions in the organization which will enable it to manifest every delicate degree of surrender or of assertion of self possible to the being.

EXERCISE I.

Surrender left hand completely, leaving it as limp and lifeless as possible; then with the right hand take hold of each finger and the thumb in turn and shake them up and down, around and about. Endeavor to free them at every joint.

EXERCISE II.

Knead all the joints of the surrendered left hand with the fingers of the right hand.

EXERCISE III.

Roll the fingers of the surrendered left hand in the palm of the right hand.

EXERCISE IV.

Use the surrendered left hand hanging helpless at the wrist like the lash of a whip, flinging it down and snapping the fingers. Having gone through these exercises with the left hand, repeat with the right.

Harmonic Poise for Oneness.

The purpose of this exercise is to enable the student to acquire an absolute command of the body as a whole or a unit.

When we look at the body from the front or rear, we see that it has two sides, and its beauty and nobility depend upon the harmonic unity of those two sides; in other words, the prevailing idea is that of diversity in unity.

When we look at the body in profile, we see but one side of the body, and its beauty and nobility depend upon the harmonic oneness revealed by its poise.

When the body is in repose, in profile, if its oneness is broken by any action of the neck, spine or knees, its poise manifests a weak or vicious condition.

The body as one mass from feet to head is capable of a radiation from the ankles in two different directions:

1st, in the lengths; that is, backward and forward.

2nd, in the breadths; that is, from side to side.

The feet that bear the body have three natural divisions,—heel, instep and toes.

The centre of gravity can be carried successively over each of these three divisions; that is to say, the weight of the body may be borne by the heel or the toes, or it may be exactly balanced between the two over the instep.

When the poise is directly over the instep we call it normal or mental; in proportion as it tends toward the heel it becomes passive; in proportion as it tends toward the toes it becomes active.

The perfect poise of the body, as seen in profile, is that in which its oneness remaining intact, is poised directly over the instep.

The radiation of the body backward and forward manifests an infinite number of delicate degrees either of passivity or activity, in the mood of the mind.

When we habitually poise the body at its normal or mental point, we are perfectly prepared to suggest by the mere radiation of the centre of gravity from that point backward or forward every little shade of activity or passivity that may be developed in the mind by the circumstances surrounding us.

The exercises invented for the development of the harmonic poise in oneness are intended to assist the student to acquire the noblest carriage of the body, at the same time that they enable him to obtain the most complete command of every shade of expression which the radiation of the centre of gravity upon the feet may lend to his action.

EXERCISE I.

Stand body erect and unbroken at any point, heels close together, feet at an angle of about 15 degrees from their common centre; place the weight of the body directly over the instep exactly between heels and toes; then slowly pass the weight of the body as far as possible upon the toes; next pass the weight of the body backward as far as possible upon the heels.

In making these motions beware of three faults, viz.:

1st. In radiating backward and forward be careful not to vitiate the action by any swinging motion in the breadths.

2nd. Be careful not to break the unity of the motion by hesitations that destroy the oneness of its rhythm, as well as the oneness of its direction.

3rd. Take care not to break the oneness of the mass from head to foot; in other words, the oneness of the action of the body as seen in profile is only complete when it is one in mass, one in rhythm and one in direction.

EXERCISE II.

Poise body on both feet equally, keeping it unbroken at any point either at neck, hips or knees; radiate centre of gravity forward upon the toes as far as possible without breaking the oneness of the body, or losing its balance; then raise body upon the toes in a perfectly perpendicular line, without radiating the poise in any degree whatever, either backward or forward; then lower body to ground, keeping the weight constantly upon the toes, without in any degree radiating the body backward or forward.

The more slowly this exercise is performed, the surer are its excellent results; but in making the motion be careful to have it as unbroken in time as it is one in direction; that is to say, the body must be raised by the toes exactly on one perpendicular line, with one rhythm and without any wobbling in any direction whatever.

Decomposing Motions of Wrists and Ankles.

Remember that that portion of the body which we desire to free by decomposing motion must never move of itself, but must be moved by some force outside of itself to which it is surrendered.

In freeing agents of expression from the influence of the nervous force of the body, we begin first with exercises in

which the force moving the agent is as far removed as possible from the agent being moved.

We then pass to exercises in which the agent adjoining the member to be freed is actively possessed by the will, while the member to be freed is passively surrendered by the will.

Order of Exercises for Freeing the Wrists.

EXERCISE I.

Make whole of right arm passive, then take hold of right forearm with left hand, lift it up in such a manner as to let the hand droop from the wrist, finger-tips toward earth; next, after surrendering hand at wrist completely, let the left hand, by moving the right arm, fling the right hand violently up and down.

EXERCISE II.

Holding right arm as before with left hand, let right hand droop from arm, palm turned upward, then by moving right arm with left hand fling right hand violently up and down.

EXERCISE III.

Holding right arm with left hand, as before, let right hand droop from wrist with the rim toward earth, thus from earth; then by action of left hand fling right hand in this position up and down. Having freed the right hand at the wrist, repeat these exercises, using the right hand to move the left arm, thus freeing the left hand at the wrist.

Second Order of Exercises.

EXERCISE I.

Holding right arm directly out at the side, let right hand droop passively at wrist, palm toward earth; then being careful to keep the hand completely surrendered, move right arm from the shoulder, keeping elbow straight, in such a manner as to fling the lifeless hand up and down; at the same time that the last motion of the arm is made it should move forward directly in front of the body and then backward as far as possible.

EXERCISE II.

Holding right arm out at side horizontally, elbow straight, let right hand droop at wrist, palm upward; then moving arm as before, up and down, forward and backward, shake the right hand while in a perfectly surrendered condition upon the wrist.

EXERCISE III.

Holding arm out as before at the side, let right hand droop completely, surrendered at wrist, rim toward earth, thumb upward; now moving arms as before, upward and downward and backward and forward, shake hand in this position freely surrendered at wrist. Having gone through with these exercises for the right wrist, repeat them for the left wrist, and then for both wrists at the same time.

EXERCISE IV.

Decomposing motions for the liberation of the foot at the ankle.

This motion consists simply in the complete relaxation of

the foot at the ankle so that it hangs lifeless at the end of the leg. When this relaxation has been made complete by a vibratory action of the leg, the foot is shaken free at the ankle.

Preparatory Actions for Walk.

The purpose of these exercises is to increase the mechanical capacity of the legs to move freely in every direction, without destroying in the least the harmonic poise of the body.

EXERCISE I.

Stand in harmonic poise upon the left leg with the right leg completely free and relaxed close to the left leg.

1st motion. Keeping the right leg as relaxed as possible, move it directly forward in front of the body, with the toe constantly upon the ground until the knee has become straight and the foot at the ankle has become parallel with the leg.

2nd motion. Being careful not to disturb the repose of the harmonic poise, or to incline the torso in any degree whatever backward, lift the leg with knee and foot straight, as far as possible without causing pain to the tendons of the leg.

3rd motion. Keeping the leg and foot straight, return toe to the ground.

4th motion. Relax leg and gradually return it close to the side of the left leg, always keeping toe upon the ground.

EXERCISE II.

1st motion. Move relaxed leg backward behind the body, keeping toe constantly on the ground until the knee is straight and the foot is parallel with the line of the body.

2nd motion. Raise the leg keeping it perfectly straight up and out behind the body as far as possible without pain to the tendons of the leg, taking care not to disturb the repose of the harmonic poise, nor to incline the torso in any degree forward.

3rd motion. Lower leg until toe touches the ground, keeping leg straight.

4th motion. Gradually relax the leg and bring it forward until it is close at the side of the left leg, keeping toe constantly to ground.

EXERCISE III.

1st motion. Slide leg out at side, keeping the toe to ground until the leg is straight at the knee, and foot parallel with the line of the leg.

2nd motion. Raise leg up and out at side, keeping it perfectly straight as far as possible without causing pain to the tendons of the leg.

In making this motion beware of disturbing the repose of the harmonic poise or of inclining the torso in any degree to the left.

3rd motion. Return toe to the ground, keeping leg straight.

4th motion. Gradually relax the leg and slide it inward until it hangs close to left leg, always keeping toe to ground.

EXERCISE IV.

1st motion. Keeping toe to ground, slide leg forward obliquely across the body to the left, until the leg is straight at the knee and foot is parallel with the line of the leg.

2nd motion. Lift straight leg up and out obliquely to the left as far as possible without causing pain to the tendons of the leg and without disturbing the repose of the harmonic poise.

3rd motion. Return toe to the ground, keeping leg straight.

4th motion. Relax leg and slide it back to side of left leg, keeping the toe to the ground.

EXERCISE V.

Circular Movement.

Stand in harmonic poise on right leg.

1st motion. Thoroughly relaxing left leg from the hip and throughout knee and ankle, fling it freely out at left side and in a complete semicircle around in front to right side until its calf is against the shin of right leg, toe to the ground.

2nd motion. Relaxing left leg as before, fling it out in a complete circle in front of, around at side and to the back of the body until its shin rests against the calf of the right leg, toe to the ground.

3rd motion. Completely relaxing left leg, fling it backward, out at side and around in front of body in a complete circle until its calf rests against the shin of right leg, toe to ground.

Repeat second and third motions of this exercise as often as possible without painful fatigue.

EXERCISE VI.

Stand in harmonic poise on left leg and repeat with the right leg the motions designated in Exercise V. for left leg.

Harmonic Expansion of the Hand.

All potency and precision in the expansion of the hand depend upon opposition of motion between the thumb and the fingers, either in the contraction of those members upon the palm or in the expansion of those members from the palm. The object of the exercise for the development of the harmonic expansion of the hand is so to train the hand that it will in all its expressions spontaneously observe the opposition between thumb and fingers essential to give beauty and potency to its expression.

EXERCISE.

Bring the ends of the two middle fingers and the thumb together in such a manner as to have the end of the thumb directly between the ends of these two fingers, then place the ends of the index and little finger directly along the sides of the end of the thumb.

When this is done the four fingers will form the arc of a circle around the end of the thumb; from this attitude of the hand slowly expand thumb from the fingers and the fingers from each other in such a manner as to make a constant opposition of motion in the expansion, and in such a way as to keep the index, little finger and thumb forming, during the whole action, the points of an equilateral triangle.

Having fully expanded the hand upon this principle of opposition, gradually contract thumb and fingers toward each other, observing the same opposition of motion and the same relations between thumb, index and little finger in the contraction, that was observed in the expansion of the hand.

Pantomimic Expression.

Pantomimic Expression is the manifestation by the action of the body of the life of the being.

A knowledge of expression, therefore, implies:—

- 1st. A knowledge of the nature of the being.
- 2nd. A knowledge of the organization of the body.
- 3rd. A knowledge of the relations existing between the two.

THE	{	feels by virtue of a sensitive principle.
		thinks by virtue of a reflective principle.
BEING		loves by virtue of an affective principle.

It is evident, therefore, that the being is by nature: 1st. Passional. 2nd. Rational. 3rd. Affectional.

Organization of the Body.

PHYSIOLOGIC.	{	1st. Visceral System.
		2nd. Nervous System.
		3rd. Vascular System.
PHYSIOGNOMIC.	{	1st. Limbs.
		2nd. Head. (Elementary parts.)
		3rd. Torso.

Physiologic.

1st. The visceral, or appetitive system, performs the functions of digestion, assimilation and generation, all of which are sustaining in their nature; digestion and assimilation sustaining the individual, generation sustaining the race.

2nd. The nervous system which guides the force supplied by the visceral system.

3rd. The vascular system which circulates and distributes under the guidance of the nervous system the material sustenance supplied by the visceral system.

It is the impulse proceeding from the heart, which is the central seat of the vascular system, that carries the sustenance supplied by the visceral system to all parts of the body.

Thus we see:

1st. That the visceral system supplies sustenance.

2nd. That the nervous system supplies guidance.

3rd. That the vascular system supplies impulse or motivity.

Physiognomic.

Physiognomically considered, the body has the following elementary divisions:

1st. The limbs which support or sustain it.

2nd. The head which guides it.

3rd. The torso, the weight of which decides its gravitation or impulse.

Relation of the Being to the Body.

We have seen that being has three principles:

1st. A sensitive or passional principle, which is vital in its nature and sustaining in its function.

2nd. A reflective or rational principle, which is mental in its nature, and intelligent or guiding in its function.

3rd. An affective or affectional principle, which is motive in its nature and causative or impulsive in its function.

In observing the relations that naturally exist between the principles of the being and the parts of the body, it becomes evident that physiologically the visceral system is peculiarly associated with the vital principle, the nervous system with the mental principle and the vascular system with the motive principle.

Physiognomically considered, the limbs are associated with the vital or passional principle, the head is associated with the mental or rational principle, the torso is associated with the motive or affectional principle.

There are three forms of expression in man:

1st. Pantomimic expression or the manifestation of the being by the attitudes, gestures and bearings of the body.

2nd. Vocal expression, or the manifestation of the being by the tones, inflections and colors of the voice.

3rd. Verbal expression, or the manifestation of the being by articulation, which consists of the formation of vocal tones into conventional symbols or words.

Pantomime and vocalization are natural or universal forms of expression.

Verbalization, or speech, is a purely conventional or individual form of expression.

In the art of the theatre the author supplies the actor with words. It is the business of the actor to supply the author with those pantomimic and vocal forms of expression which manifest the spiritual conditions in the characters of the play which are the primary cause of the verbal expression.

In order to supply to the author the pantomimic and vocal expression necessary or essential to interpret his work, the actor must have:

1st. A broad knowledge of the laws of nature and the principles of art.

2nd. He must have converted this knowledge into skill by the conquest and mastery of all the forces and forms of his pantomimic and vocal organization.

Until the instrument or organization, is attuned to its work, it is incapable of harmonic or effective expression in art.

The first thing, therefore, essential in training an artist is to develop and attune each and every part of the physical organization that is essential to the pantomimic and vocal expression.

In nature we find that the pantomimic precedes the vocal form of expression; that the vocal texture takes its form from the pantomimic texture of the body, that this pantomimic texture is the natural cause of the vocal texture, and that to obtain natural vocal results in art we must follow the order of nature and first obtain natural pantomimic results.

The three natural forms of expression in man bear a distinct relation to the principles of his being.

1st. Pantomime manifests most clearly the motive or affectional life of the being.

2nd. Vocalization reveals most clearly the vital or pas-sional life of the being.

3rd. Verbalization expresses most definitely the mental or rational life of the being.

There are two distinct species of pantomime:

1st. Elliptic pantomime, which is the manifestation by the outward action of the body, of the inward or subjective life of the being.

2nd. Descriptive pantomime, which is the indication or illustration by the outward action of the body, of things or elements distinctly objective in their nature.

Elliptic Pantomime.

There are three elemental forms in elliptic pantomime:

1st. Attitudes or positions of the body.

2nd. Gestures or motions of the body.

3rd. Bearings or chronic attitudes of the body.

Gestures or motions are a completely passing form of ex-pression.

Attitudes or positions are a more or less permanent form of expression.

Bearings are the most completely permanent form of expression.

Significance of These Different Forms of Expression.

Gestures or motions manifest ideas, emotions or inten-tions in the being.

Attitudes or positions manifest states, or conditions of the being.

Bearings or chronic attitudes manifest characteristics of the being.

Attitudes of the Feet.

When we stand upon the feet the action of the legs in bearing the weight of the body qualifies the action of the feet.

The weight of the body may be borne equally upon both feet in which case both legs are called strong.

The weight of the body may be borne wholly or partially upon one foot in which case the leg bearing the weight of the body is called strong, and the leg at liberty is called the free leg.

The expressions of the feet are dominated by this general law:

Conscious weakness assumes strong attitudes.

Conscious strength assumes weak attitudes.

Expressions of Feet with Harmonic Poise.

First Attitude.

Action: Both legs strong, feet close together.

Expression (natural): Inferiority or force enfeebled.

Expression (conventional): Respect.

This is the attitude natural to infancy, old age and invalids. It manifests some form of weakness; and, as weakness is inferiority, it is naturally the attitude of the inferior before the superior. The strong assume this attitude when they desire to emphasize their respect for anyone. It is,

then, a conventional way of pantomimically acknowledging inferiority. It is thus assumed by the servant in attention to his master, by the soldier in attention to his officer, or by the gentleman in any ceremonious attention to his equal.

This attitude as an expression of weakness is emphasized by a bending of the knee.

Second Attitude.

Action: Both legs strong, feet wide apart.

Expression (natural): Force in fatigue or vertigo.

In this position or attitude we take our ease. Propriety prevents us taking our ease only when we are by ourselves or in the presence of our inferiors, or in the presence of an equal with whom we are on terms of complete familiarity; therefore, this attitude from the point of view of conventional expression has the following meanings:

1st. When assumed by ourselves, simple ease.

2nd. When in the presence of an equal with whom we are familiar, it is nonchalance, or familiar ease.

3rd. When assumed in the presence of an equal who is a stranger, it is vulgar ease.

4th. When assumed in the presence of a superior, it is insolent ease; it is also naturally the attitude of the drunkard or anyone suddenly attacked with vertigo, and manifests the weakness implied in these conditions.

Third Attitude.

Action: Both legs strong, one foot directly in front of the other.

Expression: Force in hesitation.

This action is produced by a step forward arrested half way, and indicates vacillation in the will as regards an action.

Fourth Attitude.

Action: Strong leg behind, knee straight, free leg in front, knee bent.

Expression: Force in passive repose; the further the strong leg is in this attitude the greater the degree of passivity in the repose of the force.

When force is in repose, the reflective act of the mind can be most perfectly performed; therefore, this is the most distinctly rational attitude of the feet; so long as reason dominates passion in the being, this attitude may be appropriate; therefore, the intense or concentrated forms of passion hold this attitude.

Fifth Attitude.

Action: Strong leg behind, knee straight; free leg in front, knee straight.

Expression: Force in irritation, tending to explosion, as in defiance.

Sixth Attitude.

Action: Strong leg behind, knee bent; free leg well advanced in front, knee straight.

Expression: Force in recoil or prostration, as in fear, terror, despair, and all emotions of craven or crushing character.

Seventh Attitude.

Action: Strong leg in front, knee straight; free leg behind, knee bent and in perfect ease.

Expression: Force in active repose or gentle animation.

This attitude is appropriate to emotions of a temperate or gentle, animated interest, such as curiosity, the gentle attraction of affection, etc.

Eighth Attitude.

Action: Strong leg in front, knee bent; free leg behind, knee straight, and full of energy.

Expression: Force in explosion.

This attitude is appropriate to passions of a heroic, audacious, aggressive or frantic character.

Ninth Attitude.

Action: Strong leg in front, knee straight; free leg slightly behind and well out at side of body, knee bent and at ease.

Expression: Force in suspense or transition.

This attitude is appropriate to passions in which the element of uncertainty predominates. In this attitude the suspense is occasioned by lack of knowledge in the mind.

In the Third Attitude expressing hesitation, the suspense is occasioned by a lack of decision in the will; this distinction must be clear and emphatic in the mind in order to understand the difference between simple uncertainty and vacillation.

In the Ninth Attitude the action is in the breadths. In the Third Attitude it is in the lengths.

A careful consideration of the expression of the feet reveals the fact that the element of force predominates in all their expressive actions.

Expressions of the Hand—Attitudes.

The hand has three distinct sides, each of which performs a special function of its own in expression:

1st. The palm of the hand which is demonstrative, revelatory and yielding in its expression.

2nd. The back of the hand which is secretive, protective and unyielding in its expression.

3rd. The rim of the hand, which is indicative and definitive in its expression.

Attitudes of the hand are formed by its various modes of folding and unfolding the thumb and fingers upon or from the palm.

As in the feet the element of force predominates, so in the hands we find the element of sensibility predominating in their expression.

It would be well to recall at this point the fact that the limbs are associated with the vital principle of the being.

The vital principle of the being has two opposite poles, each of which is essential to the other in completing the life or vitality of the being.

These two poles are:

1st. Force or energy.

2nd. Sensibility or feeling.

It is impossible to conceive of life or animation without these two elements.

In observing the association of the vital principle of the being with the limbs of the body, we perceive that the pole of force predominates in the expression of the legs and feet, while the pole of sensibility predominates in the expression of the arms and hands.

First Attitude.

Action: Hand normal, that is to say, in that attitude into which it naturally falls when not called upon for any action, either utilitarian or expressive.

Expression: Sensibility in repose or indifference.

The action described as appropriate to this attitude is that which is normal or natural to the living hand when in a state of quiescence as distinct from the position of the hand which manifests the quiescence of insensibility or prostration.

Second Attitude.

Action: Thumb and fingers slightly expanded.

Expression: Sensibility in gentle animation or interest, as in normal suspense, tenderness or caress.

Third Attitude.

Action: Fingers expanded and close together, thumb fully expanded in opposition to fingers.

Expression: Sensibility in earnest excitement.

Fourth Attitude.

Action: Fingers fully expanded and wide apart, thumb fully expanded in opposition to fingers, and full of energy.

Expression: Sensibility in explosion or frantic excitement.

Fifth Attitude.

Action: Fingers and thumb fully expanded in opposition, full of energy, slightly contracted toward palm at the ends.

Expression: Sensibility in antagonism, as in execration, frantic avidity, etc.

Sixth Attitude.

Action: Hand completely relaxed, thumb falling well into the palm of the hand.

Expression: Sensibility in prostration, imbecility, or annihilation as in idiocy, insensibility or death.

The thumb of the hand is the thermometer of volition. In proportion to the energy which it manifests it is an indication of the activity, either concentrated or explosive, of the will principle in the being.

Seventh Attitude.

Action: Fingers gently contracted into the palm, the thumb laid gently over the outer rim of the index finger.

Expression: Sensibility in calm or gentle concentration, manifesting calm self-command, power and authority.

Eighth Attitude.

Action: Fingers contracted firmly into palm, thumb contracted and laid firmly over first three fingers of hand.

Expression: Sensibility in extreme concentration or intensity; in other words, in passionate self-command.

Ninth Attitude.

Action: Fingers and thumb contracted into palm of the hand, with a violent tendency to expansion, each from the other.

Expression: Sensibility in convulsion or agony.

Decomposing Motions of Shoulders.**EXERCISE I.**

Stand in first attitude of feet.

1st motion. Lift arms out and up at sides, elbows straight, hands completely relaxed and pendent at wrists until the hands are as high up above the head as possible.

2nd motion. Relax arms completely from the shoulders and let them fall with the full force of their weight, normally to the sides.

EXERCISE II.

Stand in first attitude of the feet, body erect and will in command.

Having completely relaxed the arms from the shoulders by the motions of Exercise I., pass to the first motion of this exercise.

1st motion. Pivot the whole body on the feet by a perpendicular twisting motion from the ankles; do this with sufficient suddenness and velocity to swing the relaxed arms with a certain circular motion to the right.

Keep the body pivoted to the right long enough to enable the circular motion of the relaxed arms to naturally subside.

2nd motion. Pivot the body erectly from the ankles to the left as far as possible in such a manner as to cause the relaxed arms to swing with a certain circular motion to the left.

Keep the body to the left until the swinging motion of the relaxed arms is completely subsided.

Repeat the first two motions of this exercise, one after the other, until fully conscious of a complete surrender and relaxation of the whole of the arms from the shoulders.

3rd motion. This consists of a continuous pivoting of the body on its centre from side to side, in such a manner as to keep the completely surrendered arms continually swinging in a circle from side to side.

Decomposing Motions of Hips.

EXERCISE I.

Stand on left foot, left foot strong, on the edge of a platform or stool raised sufficiently high above the floor to enable the right leg when fully relaxed to hang at the side of the left leg without touching the floor.

Surrender the right leg from the hip so completely as to feel its natural weight in the socket of the hip itself.

Having thus relaxed the leg, hold this attitude on the left leg until the sense of liberation of the right leg has become as complete as possible and until the left leg begins to tire with the weight of the body.

Then pass the weight of the body to the right leg standing on the edge of a platform or stool as before, and relax the left leg in the same manner and to the same extent as by the previous action the right leg may have been relaxed.

EXERCISE II.

1st motion. Stand as before on platform or stool, in harmonic poise on left leg; raise the right leg directly out at front with leg pendent from knee, as high up as possible; suddenly relax the whole leg from the hip and let it fall and swing freely backward and forward at the side of the left leg.

2nd motion. Stand in harmonic poise on right leg at the edge of platform or stool and lift left leg relaxed at knee directly out and up in front as high as possible, then completely relax it at hip and let it swing backward and forward freely in the same manner and to the same extent as that which may have been the case with the right leg in the first motion of this exercise.

EXERCISE III.

1st motion. Stand in harmonic poise on left leg on edge of platform or of stool; lift right leg up and out at side as high up as possible, knee straight, foot relaxed and pendent from ankle.

2nd motion. Relax whole leg from the hip and let it drop as freely as possible to side of left leg.

Take care so to place a pillow or cushion at side of left leg as to prevent any bruising or fear of bruising of either leg to interfere with the complete surrender of the leg, in these motions.

EXERCISE IV.

1st motion. Stand in harmonic poise on right leg on edge of platform or stool; raise left leg up and out at side, knee straight, foot relaxed and pendent at ankle as high as possible.

2nd motion. Completely surrender leg at hip and let it fall freely to side of right leg taking care to place cushion at side of right leg so as to prevent injury or fear of injury from interfering with the complete relaxation of leg from the hip.

Decomposing Motions of Neck.

Sit in a chair with the back sufficiently high to support the torso as far up as the middle of the shoulder blades.

EXERCISE I.

Lean back in chair, slowly throw the head backward on the spine, gradually relaxing its weight.

When thus thrown back sufficiently to feel the weight of the head pulling at the tendons that unite the head to the chest, surrender the head in this attitude as completely as possible without causing pain to these tendons.

Maintain this surrender until it is evident that the tendons supporting the weight of the head are becoming fatigued.

EXERCISE II.

Sit erect in chair with torso well supported at the back and slowly hang head forward upon the breast until the weight of the head is felt tugging at the roots of the tendons that unite the head with the back of the body.

Surrender the head in this attitude as much as possible without causing pain to the tendons supporting its weight, and maintain this surrender until the tendons are becoming fatigued.

EXERCISE III.

Sit erect in chair with torso well supported at back, slowly incline head down toward right shoulder, surrendering its weight in this direction until that weight is felt at the roots of the tendons connecting the head with the left shoulder; carry this surrender as far as possible without inflicting pain upon the tendons, and maintain this surrender until the tendons are becoming fatigued.

EXERCISE IV.

Sit as before in chair, slowly incline head toward left shoulder, surrendering it until its weight is felt at the root of the tendons connecting the head with the right shoulder; carry this surrender as far as possible without causing pain to the tendons, and maintain this surrender until the tendons are becoming fatigued.

Transition of Attention on Feet Toward Free Leg.

In standing upon the stage the attention of the actor may be obliged to pass from one side to the other. In the transition of this attention he has to consider two things; 1st, the degree of attention which he has to give the object attracting it; 2nd, how to develop the different degrees of attention in their transition from one object to another without any superfluous or unnecessary activity.

All unnecessary action on the stage is vicious and awkward, tending only to mislead the mind of the public as to the meaning of the movement.

There are three degrees of attention revealed by the action of the body:

1st. The action of the eye in which the eye alone becomes fully focused upon the object.

2nd. By the action of the eye and face in which both eye and face become fully focused upon the object.

3rd. By the action of the eye, head and torso in which all three of these portions of the body become focused upon the object.

Each of these degrees of attention manifest different intensities of interest in the object by the subject.

In the transition of attention from one object to the other, the greater the ease with which the artist commands these different degrees of attention, the more clearly and surely will he reveal to the spectator the exact amount of interest which he has in the object which attracts his attention.

If he has to express a complete interest in his object, it will be necessary for him to turn his eye, head and body toward his object, and fix them squarely parallel with or focused upon his object.

In doing this, if he is standing in an attitude of passive repose at the time his attention is attracted, he will find his strong or his free leg on the side toward the object.

If the free leg is toward the object, the graceful turning of his body toward the object will require very different action on the part of his legs from that required in turning when the strong leg happens to be upon the side of the object.

In the exercises for transition of attention on the feet, two desirable ends are sought to be accomplished:

1st. To develop an instinctive modulation and command of the three degrees of attention revealed by the action of the body.

2nd. That instinctive action of the legs which makes the turning of the body not alone graceful but devoid of any superfluous effort or action.

EXERCISE I.

Stand in the Fourth Attitude, harmonic poise on right leg, eye, face and body to the front.

1st motion. Turn eyes slowly to the left as far as possible without causing pain to the tendons of the eye-ball.

Do this without pivoting the head in the slightest degree in any direction.

Having done this fix the eyes upon some subject which can be easily seen without any strain of the sight.

2nd motion. Keeping the eyes fixed upon their object, pivot the head slowly toward the object until the face is fully parallel with the said object and the eye direct with the head.

Make this motion without any action of the body in any direction.

3rd motion. This motion has three distinct actions:

1st action. The free leg is passed behind strong leg.

2nd action. The free leg pivots upon the end of the toe in such a manner as to bring the heel of the foot well in toward the body.

3rd action. The heel comes to the ground and the weight of the body is passed into the harmonic poise upon the left leg at the same time that the body turns toward the object and becomes fully focused upon it.

In making this motion care must be taken that the eye and face, which have become fully focused upon the object by the previous motion, remain thus fully focused throughout all the actions of the last motion.

Expressions of Hand.—Gestures.

All the gestures of the hand are produced by its action from the wrist.

In order to describe with mathematical accuracy the different actions of the hand at or from the wrist, it is necessary in stating the action to note the various relations of the hand:

1st. To the arm.

2nd. To the earth.

The hand is called with the arm when it is neither folded upon it nor folded from it in any degree, but when it is exactly parallel with it.

In this attitude it is called with arm.

The hand is called to the arm, when it is folded upon it in any way or degree.

The hand is called from the arm when it is unfolded from it in any degree.

The three relations, then, which the hand bears to the arm are :

1st. With arm.

2nd. To arm.

3rd. From arm.

It also bears three distinct relations to the earth.

It is called with earth whenever the palm of the hand is turned neither to, nor from the earth, but when the palm stands perpendicular to the earth, in which case the rim of the hand is to the earth.

It is called to the earth whenever either the palm or the ends of fingers are turned toward the earth.

It is called from the earth whenever the palm or the ends of the fingers are turned from the earth.

The hand may, therefore, bear three distinct relations to the earth :

1st. With earth.

2nd. To earth.

3rd. From earth.

In describing its complex relations to arm and earth, we arrive at the nine following attitudes of the hand :

1st. With arm, with earth.

2nd. With arm, to earth.

- 3rd. With arm, from earth.
- 4th. To arm, with earth.
- 5th. To arm, to earth.
- 6th. To arm, from earth.
- 7th. From arm, with earth.
- 8th. From arm, to earth.
- 9th. From arm, from earth.

In the two following attitudes the ends of the fingers may tend toward, or from the body, and in describing them it is necessary to indicate this tendency of the fingers.

- 1st. To arm, with earth, fingers inward, fingers out.
- 2nd. From arm, with earth, fingers inward, fingers out.

First Gesture.

Action: Hand with arm, with earth, motion upward.

Expression: Definitive assertion.

Second Gesture.

Action: Hand with arm, with earth, motion downward.

Expression: Definitive affirmation.

Third Gesture.

Action: Hand with arm, with earth, motion up and down.

Expression: Impatient definition.

Fourth Gesture.

Action: Hand with arm, to earth, motion outward.

Expression: Simple negation.

Fifth Gesture.

Action: With arm, to earth, motion inward.

Expression: Suspensive apprehension, uncertainty or timidity.

Sixth Gesture.

Action: With arm, to earth, motion from side to side.

Expression: Impatient simple negation.

Seventh Gesture.

Action: With arm, from earth, motion outward.

Expression: Suspensive demonstration or interrogation.

Eighth Gesture.

Action: With arm, from earth, motion inward.

Expression: Demonstrative self-indication, that is, indication of self with exaltation of self.

Ninth Gesture.

Action: With arm, from earth, motion from side to side.

Expression: Distribution.

Tenth Gesture.

Action: To arm, with earth, passes to, with arm, with earth.

Expression: Exclusion.

Eleventh Gesture.

Action: To arm, with earth, passes to, from arm, with earth.

Expression: Simple declaration.

Twelfth Gesture.

Action: To arm, with earth, motion downward.

Expression: Conservative affirmation.

Thirteenth Gesture.

Action: To arm, with earth, motion upward.

Expression: Mystic assertion.

Fourteenth Gesture.

Action: With arm, with earth, passes to, from arm, with earth.

Expression: Simple demonstration, expansion or exposition.

Fifteenth Gesture.

Action: From arm, with earth, passes to, with arm, with earth.

Expression: Simple inclusion.

Sixteenth Gesture.

Action: From arm, with earth, passes to, to arm, with earth.

Expression: Simple apprehension or self-indication or secretive appellation.

Seventeenth Gesture.

Action: From arm, with earth, motion downward.

Expression: Expansive or demonstrative affirmation.

Eighteenth Gesture.

Action: From arm, with earth, motion upward.

Expression: Expansive or demonstrative assertion.

Nineteenth Gesture.

Action: To arm, from earth, passes to, with arm, from earth.

Expression: Supportive affirmation, open appellation or simple surrender.

Twentieth Gesture.

Action: To arm, from earth, passes to, from arm, to earth.

Expression: Salutation or complete surrender.

Twenty-first Gesture.

Action: From arm, to earth, passes to, to arm, from earth.

Expression: Simple appellation.

Twenty-second Gesture.

Action: From arm, to earth, passes to, with arm, from earth.

Expression: Simple acceptance or exaltation.

Twenty-third Gesture.

Action: From arm, from earth, passes to, with arm, to earth.

Expression: Protecting or patronizing affirmation.

Twenty-fourth Gesture.

Action: From arm, from earth, passes to, to arm, to earth.

Expression: Suppression or tyrannous affirmation or domination.

Twenty-fifth Gesture.

Action: From arm, from earth, motion outward.

Expression: Demonstrative negation.

Twenty-sixth Gesture.

Action: From arm, from earth, motion inward.

Expression: Demonstrative apprehension.

Twenty-seventh Gesture.

Action: From arm, from earth, movement, from side to side.

Expression: Impatient demonstrative negation.

Twenty-eighth Gesture.

Action: To arm, to earth, passes to, with arm, to earth.

Expression: Suspensive attention.

Twenty-ninth Gesture.

Action: To arm, to earth, passes to, from arm, from earth.

Expression: Demonstrative attention or surprise.

Thirtieth Gesture.

Action: To arm, to earth, motion up and down.

Expression: Despair, mental chaos, impotence.

Thirty-first Gesture.

Action: From arm, with earth, fingers in, passes to, with arm, with earth, thumb down.

Expression: Demonstrative exclusion.

Thirty-second Gesture.

Action: From arm, with earth, fingers in, passes to, to arm, with earth, fingers out.

Expression: Simple repulsion.

Thirty-third Gesture.

Action: To arm, with earth, passes to, from arm, from earth.

Expression: Demonstrative repulsion.

The relation of the hand of the subject to the person of the object in gesticulation, emphasizes very clearly the relative social rank existing between them.

When the subject extends the hand toward the object, either as a greeting, or for the purpose of taking or receiving anything, or for the purpose of indicating the object in any way whatever, the relative rank existing between them is determined by the following actions of the hand:

1st. If the hand is with arm with earth, in going toward the object, it indicates equality of rank between subject and object.

2nd. If the hand is with arm from earth, in going toward the object it indicates that the subject is inferior to the object.

3rd. If the hand is with arm to earth, in going toward its object, it indicates that the object is inferior to the subject.

Transition of Attention on Feet Toward the Strong Leg.

1st motion. Eye goes to object on side toward strong leg and becomes fixed upon it.

2nd motion. Head turns toward object until face is parallel with it or focused upon it.

3rd motion. Free leg pivots upon the toe throwing heel out to side.

4th motion. The weight of the body is passed then into harmonic poise making the leg farthest from the object strong, at the same time bringing the body parallel with or focused upon the object.

5th motion. By the fourth motion the free leg becomes that on the side next the object. When the fourth motion is complete and not until then, the free leg next the object pivots upon its toe bringing the heel in until it is at ease in front of the body, when the heel is placed upon the ground and the leg relaxed.

Complex Gestures of Hand.

Formed by combining expressions of hand, attitudes, with expressions of hand, gestures.

Straight Radiation of Arm.

There are two forms of motion in the gesticulation of the arm :

1st. Motions of evolution in which the expression unfolds from centre to surface.

2nd. Motions of involution in which the expression folds from surface to centre.

All evolutive gesticulation is spontaneous in its nature.

All involutive gesticulation is deliberative in its nature and emphasizes the element of the ego or self in the expression.

Motions of evolution have three forms of radiation :

1st. Straight radiation which begins at the shoulder and goes straight to the wrist without any unfolding action of the elbow.

2nd. Circular radiation which begins at the shoulder, passes next through the elbow and then to the wrist.

3rd. Spiral radiation which combines circular radiation with straight radiation.

All gesticulation in order to be charming in form, clear and forcible in its effect, must obey certain natural laws

I.—Law of Repose.

Behind all action there must be complete repose, that is to say, that portion of the person directly behind and adjacent to the agent of expression in action must always be in a state of repose or quiescence during the action of the agent called into play by the occasion.

II.—Law of Order.

All evolutive motions commence at the centre and unfold to the surface. All involutive motions commence at the surface and fold upon the centre.

In all their folding and unfolding the arms must not only obey this law of order in evolution and involution, but they must, at the same time, obey the law of repose in such a manner as to secure complete quiescence in elbow and wrist when the shoulder is moving; complete quiescence in shoulder and wrist when the elbow is moving; and complete quiescence in shoulder and elbow when the wrist is moving.

III.—Law of Harmony.

1st. All parallel movements must be absolutely successive; that is to say, when the different portions of the arm or person are forced to move in the same direction, each different portion must complete its motion before the other portion commences to move.

2nd. All opposite movements must be absolutely simultaneous; that is to say, when two or more different portions of the arm or person are called upon by the expression to move in opposite directions, the different portions of the person must commence and complete their respective motions in exactly the same time.

IV.—Law of Velocity.

1st. In all parallel movements the relative velocity of two or more agents of expression obeying the law governing parallel movements will be in the inverse proportion of the mass moved; that is to say, the lighter the agent of expression the more susceptible it will be to the influence of emotion and the quicker will be its motion.

2nd. In the action of all agents of expression obeying the laws dominating opposite movements the relative velocity of the simultaneous opposition of the agents will be in exact proportion to the relative length of their radii; that is to say, the longer the radius of one agent moving in opposition to another, the greater will be the proportion of the speed with which it will move.

In the exercise for straight radiation of arm, the first habit which we endeavor to develop is a spontaneous and unconscious obedience of the laws of repose and order in gesticulation, as follows:

EXERCISE I.

Stand in passive repose on right leg, right arm relaxed normally at side.

1st motion—Evolutive. Pivot arm by the action of the

elbow outward in such a manner as to bring the palm of the hand normally relaxed directly to the front. This action throws the elbow in and the wrist out.

2nd motion—Involutive. Fold hand upon forearm bringing it to arm, from earth by the action of the wrist alone, taking care to make no motion either of the shoulder or elbow.

3rd motion—Involutive. Fold forearm upon the upper arm in such a manner as to bring the ends of the fingers directly upon the face of the shoulder. In making this motion be careful to keep the shoulder-joint in a state of perfect quiescence and the hand folded upon the forearm at the wrist exactly as it was at the end of second motion.

4th motion—Evolutive. Raise the arm by the action of the shoulder directly out at the side until the elbow is exactly on a level with the shoulder. In making this motion maintain complete repose or quiescence both of the elbow and wrist.

5th motion—Evolutive. Unfold arm at the elbow carrying forearm directly out at side until the wrist is exactly on a level with the elbow. In making this motion be careful to maintain complete repose or quiescence in the shoulder and wrist.

6th motion—Evolutive. Unfold the hand from forearm by the action of the wrist until it is completely with arm, with earth, thumb up. In making this motion, take care to preserve perfect repose or quiescence in the shoulder and elbow.

7th motion—Involutive. Refold hand upon forearm by the action of the wrist, maintaining repose in elbow and shoulder.

8th motion—Involutive. Refold forearm upon upper arm by the action of the elbow, maintaining complete repose in wrist and shoulder.

9th motion—Involutive. Replace arm at side of body by the action of the shoulder maintaining perfect repose in elbow and wrist.

10th motion—Evolutive. Unfold forearm from upper arm down at side of body by the action of the elbow preserving complete repose in the shoulder and wrist.

11th motion—Evolutive. Unfold hand from forearm down at side, keeping palm out by the action of the wrist, maintaining perfect repose of shoulder and elbow.

12th motion—Involutive. Pivot whole arm in at side by the action of the elbow in such a manner as to bring the arm hanging normally at the side without disturbing the repose either of the shoulder or wrist.

EXERCISE II.

Stand in passive repose upon the left leg, letting left arm hang normally at the left side; repeat with the left arm exactly the same motions made in Exercise I. by the right arm, being careful to follow the directions given in describing the twelve motions of Exercise I. for the maintenance of repose in those articulations or joints of the arm that are not called into action by the motion.

EXERCISE III.

Stand in First Attitude of the feet with expression of respect, body erect, both arms hanging normally at sides; then with both arms repeat the motions of Exercises I. and II.

with the same care in maintaining the repose in those articulations or joints which are not called into play by the motions.

Distinctive Actions of Head.

There are nine distinct actions of the head, each of which, for the purpose of securing purity and precision in expression, should be carefully distinguished from the others in the mind and action of the artist. These distinct actions of the head each manifest a different condition of the being, and by their various combinations reveal those complex conditions of the being which result from the play of the passions.

In practicing these actions of the head, the student must be very careful at first to assume each position without adulterating it in any degree with any other.

These distinctive actions of the head are as follows:

1st. Normally erect, head poised squarely upon the top of the spine, face perfectly parallel with the chest.

2nd. Head Lifted. In this action the chin is carried up and forward; the whole skull teetering, as it were, upon the top of the spine.

Be very careful in making this action to keep the neck perfectly erect so that the head shall not, in any degree, be thrown backward or forward.

3rd. Head Bowed. In this action the chin is drawn in and downward and the neck must be kept so erect as to prevent any hanging of the head forward or drawing of the head backward.

4th. Head Swung. Neck completely relaxed, carry head

down to either side—distinguished from head inclined by the fact that in the latter action the neck should be erect, the head teetering upon it to either side.

5th. Head Inclined. With face straight to the front the head is inclined down toward either shoulder.

6th. Head Advanced. With face straight to the front and parallel with the chest, the head by the action of the neck is carried forward in front of the torso.

7th. Head Drawn Back. With face straight to the front and parallel with the chest, the head by the action of the neck is drawn as far back as possible upon the torso.

8th. Head Hung. The face straight to the front parallel with the chest, the head by the relaxed action of the neck is hung down upon the chest.

9th. Head Thrown Back. The head by a backward and relaxed action of the neck is hung backward upon the spine.

10th. Pivotal Action. This action can be combined with all the others except the head thrown back. This is the only action of the head which can be combined with so many of the others. With the neck and head erect, the head is simply pivoted upon the spine from side to side.

Transition in Gesticulation.

In passing from one gesticulation to another with the hand and arm, there is necessarily a transitive action, the beauty of which will depend upon its obedience to certain natural laws governing impression in consciousness.

The most ideally perfect action in the body is that which

makes it appear like a transparent veil through which all the conditions, emotions, ideas and intentions of the being are instantly and easily seen.

The being is in its nature absolutely immaterial; in so far as the body suggests the characteristics of matter, it becomes a clumsy and inadequate agent for the manifestation of the being; the more ethereal, therefore, the movements of the body become, the better adapted they are to convey to the consciousness of the spectator, a just idea of the nature of the being in itself.

The being passes from one condition to another and is dominated successively by various emotions; the transitive actions of the body or those made in passing from one expression to another become spiritualized and, therefore, most truly manifestive of the being just in so far as they are devoid of all sense of weight—weight being a characteristic of matter; when these actions, therefore, negate weight they become unearthly in their quality.

The exercises for the perfection of transitive action in gesticulation are all adapted to develop an instinctively ethereal quality in gesticulation, they are all governed by the following cosmic law: When the extremes are moving, the centre must be fixed; when the centre is moving, the extremes must be fixed.

Exercises of Transition in Gesticulation.*In the Perpendicular.***FIRST SERIES.**

In passing from one gesture to another, the transition should be made without any superfluity of motion whatever. In doing this two forms of transitory motion appear, each of which will be appropriate and necessary at different times in order to make the transition from one gesture to another with that economy of motion essential to precision of expression.

The following exercises have been devised with the aim of developing an instinctive economy of action in the transition from one gesture to another with the arm and hand:

EXERCISE I.

Stand in Fourth Attitude with harmonic poise on right leg.

1st motion. Lift right arm, elbow straight, hand pendent, directly out at right side until the wrist is on a level with the top of the head.

2nd motion. Fixing the end of the middle finger of the hand on exactly the same plane in space as that which is attained at the end of the first motion, gradually lower the arm until the wrist is on a level with the shoulder, and the hand because of the fixedness in space of the ends of the fingers has attained the attitude of from arm, from earth.

3rd motion. Keeping hand in the same relation to the arm, lower arm normally to side.

4th motion. Let hand fall normally to side.

EXERCISE II.

Standing as in Exercise I. repeat all the motions of that exercise in their order directly in front of the median line of the body.

EXERCISE III.

Stand as in Exercise I.

1st motion. Raise right arm with hand with arm, with earth, but entirely surrendered at wrist and elbow straight, directly out at side until wrist is on a level with the top of the head.

2nd motion. Keeping the middle finger on the plane of space attained by first motion, gradually lower arm, hand with arm, with earth, elbow straight, as far as possible without removing the ends of the fingers from the plane in space they may have attained at the end of the first motion.

3rd motion. Keeping hand in the same relation to the arm as that attained at the end of the second motion lower arm normally to side.

4th motion. Surrender hand and let it fall normally to side.

EXERCISE IV.

Repeat all the motions of Exercise III. as described, directly in front of the median line of the body.

EXERCISE V.

Stand in Fourth Attitude with harmonic poise on right leg.

1st motion. Right arm hanging pendent at side, turn the palm directly out at the right side.

2nd motion. Raise arm elbow straight, hand pendent, with palm out in such a manner as to be from arm, to earth, until the wrist is on a level with the top of the head.

3rd motion. Keeping the ends of the fingers on the plane in space attained by second motion, lower the arm, elbow straight, until the wrist is on a level with the shoulder and the hand is to arm, from earth.

4th motion. Keeping hand in same relation to arm as that attained by third motion, lower arm to side.

5th motion. Surrender hand and let it fall normally to side.

EXERCISE VI.

Stand in Fourth Attitude with harmonic poise on right leg.

1st motion. The arm hanging normally at side turn the palm directly out at the front.

2nd motion. Raise arm, elbow straight, hand pendent, with palm out in such a manner as to be from arm, to earth until the wrist is on a level with the top of the head, except that it is directly in front of the median line of the body.

3rd motion. Keeping the ends of the fingers on the plane in space attained by second motion, lower the arm, elbow straight, until the wrist is on a level with the shoulder and

the hand is to arm, from earth, in front of median line of the body.

4th motion. Keeping hand in same relation to arm as attained at end of third motion, lower arm into normal position to side.

5th motion. Surrender hand and let it fall normally to side.

These first exercises are simple, straight transition in the perpendicular.

Having practiced them with the right hand, standing in Fourth Attitude on right leg, pass to Fourth Attitude upon the left leg and make the same motions with the left arm in the same order and with the same directions as those given for the right arm.

Rotatory Transition in the Perpendicular.

SECOND SERIES.

EXERCISE I.

Stand in harmonic poise, Fourth Attitude, upon right leg.

1st motion. Raise right arm directly out at side, hand pendent, to arm, to earth, elbow straight, until the wrist is on a level with the top of the head.

2nd motion. Keeping the middle finger of the hand fixed precisely at the same point in space as that attained at the end of first motion, and also keeping the elbow straight, rotate the arm with the end of the middle finger as its centre, backward and downward until the wrist is on a level

with the shoulder and the hand is exactly to arm, from earth.

3rd motion. Keeping hand in same relation to arm attained at the end of second motion, lower arm, elbow straight, to side.

4th motion. Surrender hand and let it fall normally to side.

EXERCISE II.

Repeat the motions of Exercise I. directly in front of the median line of the body.

Having made these motions with the right arm, standing on right leg, repeat them with left arm, standing in the same attitude on left leg.

Simple Transition in the Horizontal.

THIRD SERIES.

EXERCISE I.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Raise arm, elbow straight, hand pendent to arm, to earth, directly in front of median line of body until wrist is on a level with breast.

2nd motion. Raise hand until it is with arm, to earth.

3rd motion. Keeping middle finger directly in front of the median line of body and exactly on a level attained at the end of the last motion, carry arm, elbow straight, horizontally out at side, as far as the flexibility of the wrist will permit, while keeping the middle finger exactly in front of the median line.

4th motion. Keeping hand in same relation to arm attained at finish of last motion, carry arm horizontally out at side, until the wrist is on a line with the breast.

5th motion. Keeping middle finger of the hand in the same linear relation to the body and at the same level as that attained at the finish of last motion, carry arm horizontally, elbow straight, directly in toward the body as far as the flexibility of the wrist will permit without disturbing the linear relation of middle finger to the body.

6th motion. Keeping hand in relation to arm attained at the finish of last motion, carry arm horizontally out in front until the wrist has reached the median line of the body.

7th motion. Keeping middle finger in same linear relation to the body and at the same level as that attained at the finish of last motion, lower arm, elbow straight, until hand is completely from arm, from earth.

8th motion. Keeping hand in same relation to arm as attained at finish of last motion, lower arm directly at side.

9th motion. Surrender hand and let it fall normally at side.

EXERCISE II.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Raise right arm, elbow straight, hand with arm, with earth, and pendent at wrist until wrist is directly out in front of median line of body and on a level with breast.

2nd motion. Raise hand until it is exactly parallel with arm and with earth.

3rd motion. Keeping middle finger in same linear rela-

tion to body and at same level as that attained at end of last motion, carry arm, elbow straight, horizontally out at side until hand is to arm, with earth, without disturbing linear relation of end of middle finger to the body.

4th motion. Keeping hand to arm, with earth, carry arm horizontally out at side until the back of the wrist is exactly in a line with the back of the body.

5th motion. Keeping end of middle finger in same linear relation to the body and at the same level as that attained at the finish of the last motion, move arm, elbow straight, horizontally to the front until the hand becomes directly from arm, with earth.

6th motion. Keeping hand from arm, with earth, move arm, elbow straight, horizontally forward until the inside of the wrist is directly in front of the median line of the body.

7th motion. Keeping middle finger at point in space attained at finish of last motion, lower arm until hand is completely from arm, from earth.

8th motion. Keeping hand from arm from earth, lower arm to side.

9th motion. Surrender hand and let it fall normally to side.

EXERCISE III.

1st motion. Arm normally pendent at side, pivot palm of hand to front.

2nd motion. Raise arm, elbow straight, directly in front of median line, hand pendent from arm, to earth.

3rd motion. Keeping middle finger in same linear relation to body and on same level as that attained at finish of

last motion, lower arm, elbow straight, until hand is directly parallel with arm and from earth.

4th motion. Keeping middle finger in same linear relation to body and on same level as that attained at finish of last motion, move arm, elbow straight, horizontally out at side as far as the flexibility of the wrist will permit without disturbing the linear relation of the hand to the body.

5th motion. Keeping hand in same relation to arm as that attained at end of last motion, carry arm, elbow straight, horizontally out at side until the back of the thumb is directly in a line with the back of the body.

6th motion. Keeping the end of the middle finger in the same linear relation to the body and at the same level as that attained at end of last motion, carry arm, elbow straight, horizontally forward as far as the flexibility of the wrist will permit without disturbing the linear relation of the middle finger to the arm.

7th motion. Keeping hand in same relation to arm as that attained at end of last motion, carry arm, elbow straight, horizontally forward until the end of the middle finger is directly in front of the median line of the body.

8th motion. Keeping end of middle finger in same linear relation to body and at same level as that attained at end of last motion, lower arm, elbow straight, until hand is completely to arm, from earth.

9th motion. Keeping hand in same relation to arm as that attained at end of last motion, lower arm to side.

10th motion. Surrender hand and let it fall normally to side.

Having practiced the exercises with the right arm, stand-

ing in harmonic poise, Fourth Attitude, on right foot, repeat with left arm in same attitude on left foot.

Rotatory Transition in the Horizontal

FOURTH SERIES.

EXERCISE I.

1st motion. Stand in harmonic poise, Fourth Attitude, on right leg; raise right arm, elbow straight, hand pendent to arm, to earth, directly in front of the median line of the body.

2nd motion. Keeping end of middle finger at exactly the same point in space as that attained at finish of last motion, rotate arm, elbow straight, down to the right until wrist is on a level with middle finger.

3rd motion. Keeping hand in same relation to arm as that attained at finish of last motion, carry arm, elbow straight, horizontally out to its own side until the back of the wrist is exactly in a line with the back of the body.

4th motion. Keeping end of middle finger at that point in space attained at finish of last motion, and the hand to arm, rotate arm, elbow straight, up and over to left until the wrist is on a level with the end of the middle finger.

5th motion. Keeping hand in same relation to arm as attained at finish of last motion, carry arm, elbow straight, horizontally forward until the back of the wrist is exactly in front of the median line of the body.

6th motion. Keeping the middle finger at exactly the point in space attained at finish of last motion, and hand

to arm, rotate arm, elbow straight, up over to the right and down until hand is exactly to arm, from earth.

7th motion. Keeping hand in same relation to arm as that attained at finish of last motion, lower arm, elbow straight, directly to side of body.

8th motion. Surrender hand and let it fall normally at side.

EXERCISE II.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Right arm normally pendent at side, pivot palm of hand to front.

2nd motion. Raise arm, elbow straight, hand pendent, from arm, to earth, directly in front of median line of body.

3rd motion. Keeping end of middle finger at exactly the same point in space as that attained at the end of last motion, and in same relation to arm, rotate arm down to left and down and up to right until wrist is on a level with end of middle finger.

4th motion. Keeping hand in same relation to arm as that attained at end of last motion, carry arm, elbow straight, horizontally out to its own side until the inside of the wrist is exactly in a line with the back of the body.

5th motion. Keeping end of middle finger at exactly the point in space attained at end of last motion, elbow straight, and hand in same relation to arm, rotate arm down and up to the left until the wrist is on a level with end of middle finger.

6th motion. Keeping hand in same relation to arm as that attained at end of last motion, carry arm, elbow

straight, horizontally forward until the inside of the wrist is directly in front of the median line of the body.

7th motion. Keeping the end of middle finger at point in space attained at end of last motion, and hand in same relation to arm, rotate arm, elbow straight, down until hand is from arm, from earth.

8th motion. Keeping hand in same relation to arm as that attained at last motion, lower arm, elbow straight, to side.

9th motion. Surrender hand and let it fall normally to side.

EXERCISE III.

Stand in harmonic poise, Fourth Attitude, right leg.

1st motion. Raise right arm, elbow straight, hand pendent, to arm, to earth, directly in front of the median line of the body:

2nd motion. Fixing the end of the middle finger on exactly the same plane in space as that which it attained at the end of the first motion, gradually lower the arm until the wrist is on a level with the shoulder and the hand, because of the fixedness in space of the ends of the fingers, has attained the attitude of from arm, from earth.

3rd motion. Keeping end of middle finger at same point in space as attained at finish of last motion, raise arm, elbow straight, directly up in front of the body until hand is pendent to arm, to earth; in making this motion, instead of letting the middle finger move out in front of the body and return, be careful to hold the fingers in upon the palm of the hand, as the wrist rises to the level with the end of

the middle finger, and to unfold the fingers from the palm of the hand as the wrist rises above the level of the middle finger.

4th motion. Keeping the hand in same relation to arm as attained at end of last motion, rotate arm, elbow straight, down to the right until wrist is on a level with the end of middle finger.

5th motion. Keeping hand in same relation to arm as that attained at end of last motion, carry arm, elbow straight, horizontally out at its own side until the back of the wrist is on a level with the back of the body.

6th motion. Keeping end of middle finger at same point in space as that attained at end of last motion, and hand in same relation to arm, rotate arm, elbow straight, upward until hand is to arm, to earth.

7th motion. Keeping end of middle finger at the same point in space as that attained at end of last motion, lower arm, elbow straight, until hand is from arm, from earth.

In making this motion, be careful to fold the ends of the fingers upon the palm as the wrist reaches the level of end of middle finger and to unfold fingers from palm as the wrist falls below the level of the middle finger.

8th motion. Keeping hand in same relation to arm as that attained at end of last motion, lower arm, elbow straight, to side.

9th motion. Surrender hand and let it fall normally to side.

Expressions of Head—Simple Moods of Mind.*First Attitude.*

Action: Head normally erect.

Expression: Mind in reposeful fulness of force.

Second Attitude.

Action: Head lifted.

Expression: Mind tending to vehement or explosive excitement.

Third Attitude.

Action: Head bowed.

Expression: Mind in concentrated reflection or intensity.

Fourth Attitude.

Action: Head swung.

Expression: Mind in simple transition of interest.

Fifth Attitude.

Action: Head inclined.

Expression: Mind in sentimentality, indolence or indifference.

Sixth Attitude.

Action: Head advanced.

Expression: Mind in eager or curious attention.

Seventh Attitude

Action: Head drawn back.

Expression: Mind in readiness or repulsion.

Eighth Attitude.

Action: Head hung.

Expression: Mind in prostration, fatigue or imbecility.

Ninth Attitude.

Action: Head thrown back.

Expression: Mind in passional prostration or despair.

Expression of Arms—Simple Attitudes.*Attitudes of Arms.*

In distinguishing the attitudes of the arm we must take care to separate their actions from those of the hand, which, though a part of the arm, performs a function that is positively its own.

In the hands it is possible to combine an attitude with a gesture; with the arms it is impossible to do this; the result of this impossibility forces us to distinguish two species of attitudes in the arms:

1st. Normal attitudes of the arms, or those naturally expressive of some state or condition of the being.

2nd. Gesture attitudes of the arms, or those attitudes which result at the finish of any of its gestures and which

being retained denote the permanence of the emotion which the gesture causing the attitude expresses.

The gesture attitudes are all established and easily understood by simply recalling the gesture which causes them.

The attitudes with which we are now concerned are the normal attitudes of the arm or those naturally superinduced by conditions rather than emotions of the being. They are as follows:

First Attitude.

Action: Arms hanging normally at side, the palm of the hand normally parallel with the sides of the body.

Expression: Simple repose or indifference.

Second Attitude.

Action: Arms hanging normally at side, palms turned outward, or forward.

Expression: Demonstrative repose, resignation or self-abnegation.

Third Attitude.

Action: Arms hanging normally at sides, palms of the hands turned inward or backward.

Expression: Secretive or concentrated repose.

Fourth Attitude.

Action: Palms of hands on hips, elbows parallel with body.

Expression: Simple sensibility in fatigue, or at ease.

Fifth Attitude.

Action: Palms of hands on hips, elbows carried well behind the body.

Expression: Sensibility in fatigue or at ease, without self-assertion.

Sixth Attitude.

Action: Backs of hands on hips, elbows advanced.

Expression: Sensibility in fatigue or at ease with insolence or self-assertion.

Seventh Attitude.

Action: Arms suspended in front of the body.

Expression: Objective interest or attention.

According to the altitude of the arms in this attitude will be the vivacity of the attention or interest expressed.

Eighth Attitude.

Action: Arms suspended in front of the body, hands clasped.

Expression: Objective interest or attention with concentration.

According to the altitude of the arms in this attitude will be the vivacity of the attention; and according to the attitude of the hands as they clasp will be the character of the attention or interest expressed.

If the hands are clasped in their normal attitude, the character of the attention or interest will be more or less reposeful, according to the altitude of the attitude.

If the hands are clasped or placed together in an attitude of earnestness, the objective attention or interest will be colored by the expression of the hands.

If the hands are clasped in an attitude of concentration, the expression of the arms will be that of concentrated or intense objective attention or interest.

Ninth Attitude.

Action: Arms pendent behind the body, the back of the hands upon the back of the body.

Expression: Subjective attention or interest.

Tenth Attitude.

Action: Arm or arms, laid upon the breast.

Expression: Self-consultation or attention.

When the hands are laid upon the chest in such a manner as to cross each other, the expression is one of concentrated or intense self-subjection.

Eleventh Attitude.

Action: Arms crossed in such a manner as to place the elbow of the arm in the palm of the hand of the opposite arm, the hand of the arm so held, lying upon the upper arm of the hand holding the elbow.

Expression: Sensibility in command, or normal concentration.

Twelfth Attitude.

Action: Arms folded firmly over the breast.

Expression: Sensibility in intense concentration, or self-command.

The arm has three articulations or joints, each of which performs a different function in expression.

1st. The shoulder, which is the thermometer of passionate activity in the being; in proportion to its altitude will be the expression of ardor, either in the gesticulations or the attitudes of the arms.

2nd. The wrist, which is the thermometer of the rational tendency of the being, either objective or subjective.

In proportion to the outward action of the wrist will be the objective, or demonstrative tendency of the mind.

In proportion to the inward action of the wrist will be the subjective or secretive tendency of the mind.

3rd. The elbow, which is the thermometer of the ego, or self-principle in the being.

In proportion to the outward tendency of the elbows will be the assertion of self.

In proportion to the inward tendency of the elbow will be the subjection or surrender of self.

Expressions of Head—Complex Moods of Mind.

First Attitude.

Action: Head advanced and raised.

Expression: Vehement eagerness.

Second Attitude.

Action: Head advanced and bowed.

Expression: Intense eagerness.

Third Attitude.

Action: Head drawn back and raised.

Expression: Vehement repulsion or excited readiness.

Fourth Attitude.

Action: Head drawn back and bowed.

Expression: Intense repulsion or concentrated readiness or harshness.

Fifth Attitude.

Action: Head hung and lifted.

Expression: Excitement or vehemence in fatigue or prostration; in other words, vehement tendency in old age.

Sixth Attitude.

Action: Head hung and bowed.

Expression: Intensity in fatigue or prostration; in other words, concentration in old age.

Seventh Attitude.

Action: Head inclined and lifted.

Expression: Demonstrative or affected indifference.

Eighth Attitude.

Action: Head inclined and bowed.

Expression: Concentrated indifference; in other words, the indifference of a mind of a naturally reflective order.

Decomposing Motions of Elbows.

EXERCISE I.

Stand in First Attitude, feet close together, body erect, both arms normally pendent at side.

1st motion. Raise both arms out at side, elbows straight, hands pendent.

2nd motion. Fixing the end of the middle finger of the hand on exactly the same plane in space as that which it attained at the end of the first motion, gradually lower the arm until the wrist is on a level with the shoulder, and the hand, because of the fixedness in space of the ends of the fingers, has attained the attitude of from arm, from earth.

3rd motion. Surrender hands completely at wrist.

4th motion. Keeping elbows at same level in space that is occupied during the third motion, surrender hand and forearm completely from elbow, relaxing it in such a way that by force of its own weight it is made in falling to swing freely and naturally from side to side.

5th motion. Lift forearm from elbow until wrist is on a level with shoulder as in third motion, hand pendent.

6th motion. Again surrender hand and forearm from elbow as in fourth motion.

Repeat fourth, fifth and sixth motions as often as possible without causing painful fatigue or constriction of the muscles of the shoulder.

After practicing this exercise for freeing the elbows, always immediately follow it with the decomposing motions for shoulder.

EXERCISE II.

Stand in passive repose, harmonic poise on right leg.

1st motion. Raise right arm, elbow straight, hand pendent, directly out at side until the wrist is on a level with the shoulder.

2nd motion. Keeping the upper arm at level attained by last motion, surrender forearm and hand completely from elbow.

3rd motion. Keeping forearm and hand surrendered from elbow, move the upper arm up and down and from side to side in such a manner as to shake the forearm freely and loosely in all directions.

In making this last motion, take care that the forearm is not moved by the muscles which connect it with the elbow, but only by those which it is necessary to employ in moving the humerus, or upper bone of the arm.

EXERCISE III.

Stand in passive repose, harmonic poise, left leg, and repeat with left arm the motions designated in exercise for right arm.

EXERCISE IV.

Stand erect in First Attitude, feet close together, repeat with both arms the motions designated in exercise for right arm

Decomposing Motions for the Knee.**EXERCISE I.**

Stand in harmonic poise on left leg.

1st motion. Raise right leg, knee straight, foot completely relaxed at ankle, directly up in front of the body as far as possible without causing pain to the tendons of the leg.

2nd motion. Keeping the upper bone of the leg at the level attained by last motion, surrender the whole leg from the knee completely in such a manner as to let it swing freely backward and forward from the knee joint.

The higher the leg can be lifted in front of the body without pain, the more completely the relaxation of the leg from the knee can be accomplished, but as any degree of pain in the tendons tends to contract the muscles and, therefore, increase the difficulty of freeing them, the student must be careful in beginning the first exercise for the knee, not to raise the leg any higher than will make it easy to relax completely the leg from the knee; in proportion, however, to the increase of ease in the surrender of the foreleg let the student increase the height from which the surrender occurs.

EXERCISE II.

Stand in harmonic poise on right leg and repeat with left leg the motions designated in Exercise I.

EXERCISE III.

Stand in harmonic poise on left leg.

1st motion. Raise right leg, knee straight, foot completely relaxed at ankle, directly up in front of the body as far as possible without causing pain to the tendons of the leg.

2nd motion. Keeping the upper bone of the leg at the level attained by last motion, surrender the whole leg from the knee completely in such a manner as to let it swing freely backward and forward from the knee joint.

3rd motion. Keeping the foreleg completely relaxed from the knee, move upper leg up and down and from side to side in such a manner as to shake foreleg freely and loosely in every direction from the knee.

EXERCISE IV.

Stand in harmonic poise on right leg and repeat with left leg the motions designated for right leg.

Expressions of Head with Personality.

The head, by its actions, may express simply certain states or moods of the mind alone, as in cases when the subject is by itself in monologues on the stage, or it may manifest not only the various moods of the subject's mind, but also the personal or impersonal relation of the subject to its object.

The relation of the object to the subject can only be determined by observing the relation of the head to its eyes.

The reason of this is obvious when we consider that it is by means of the eye that the subject is enabled to see its

object and, therefore, pantomimically to indicate the position or point in space which its object occupies.

There are three distinct planes which the object may occupy in relation to the subject:

1st. The plane of the superior, which is above the head of the subject.

2nd. The plane of the inferior, which is below the head of the subject.

3rd. The plane of the equal, which is on a level with the head of the subject.

These three planes indicate the relative rank existing between the subject and the object, and are determined by the attitude of the eye-balls to the brows in the following manner:

1st. When the eye-balls are lifted toward the brows, they place the object in the plane of the superior, and the subject is inferior or assumes inferiority.

2nd. When the eye-balls are lowered or tend down from the brows, they place the object in the plane of the inferior, and the subject is superior or assumes superiority.

3rd. When the pupil of the eye-ball is parallel with the brows, that is neither lifted toward, nor lowered from the brows, then the object is placed in the plane of the equal, and the subject is equal or assumes equality.

The action of the eye-ball in the head not only indicates the relative rank of subject and object, but it also reveals the character of the regard which the subject has for the object.

The indication of the rank existing between subject and object is given by the perpendicular action of the eye-balls, but the character of the regard which the subject may have

for the object is manifested by the horizontal action of the eye-balls.

There are three distinct ranks that may be emphasized by the perpendicular actions of the eye-ball, namely: superiority, inferiority and equality.

There are only two distinct species of regard which are revealed by the horizontal action of the eye-ball:

1st. Impersonal regard, or that attention of the subject to the object which implies that the mind of the subject is more interested in the words or actions of the object than in its personal character.

2nd. Personal regard, or that form of regard which manifests an attention of the mind of the subject, not only to the words and actions of the object, but also to the personal character of the object.

When the eye-balls are parallel in their action with the median line of the head; that is, when they place the object directly in front of the face, the eyes are called direct, and manifest an impersonal regard of the object.

When the eyes are opposed to the median line of the head, they place the object to one side or the other of the subject; they are then called oblique, and manifest a mystic or personal regard of the object by the subject.

The action of the eye-balls in their relations to the head give us six distinct species of regard, by the subject, of or for the object:

1st action: Eyes raised and direct.

Expression: Impersonal regard of superior.

2nd action: Eyes lowered and direct.

Expression: Impersonal regard of inferior.

3rd action: Pupils parallel with brows, eye-balls direct.

Expression: Impersonal regard of equal.

4th action: Eyes lifted and indirect or oblique.

Expression: Mystic or personal regard of superior.

5th action: Eyes lowered and indirect or oblique.

Expression: Mystic or personal regard of inferior.

6th action: Pupils parallel with brows, eye-balls indirect or oblique.

Expression: Mystic or personal regard of equal.

Attitude of the head is expressive of personal regard by the subject of the object.

The selective line in expression is the horizontal or that of the breadths.

Whenever we regard an object with the idea of selecting it either for our approval or disapproval, either to take sides for or against it, the manifestation of this selective action of the being is made by the oblique action of the eye which places the object either upon one side or the other of the subject.

Having placed the object to be selected either upon one side or the other, we regard it or study it in this relation to ourselves first with that suspense of judgment which keeps the choice or selection of our wills in a state of indecision or indifference.

As long as our minds are undecided in their selection, the head is erect; that is, it inclines neither toward nor from the object.

When, however, there is a tendency on the part of the being to select the object for companionship, there is an inclination of the head toward the object.

When there is a tendency on the part of the being to re-

ject the object, there is an inclination of the head from the object.

In the light of these facts there become apparent to us the following attitudes of the head which are expressive of distinct species of personal regard by the subject for the object.

Expressions of the Head—Impersonal.

First Attitude.

Action: Head normally erect, eyes direct and lifted.

Expression: Simple, reposeful impersonal regard of superior.

Second Attitude.

Action: Head normally erect, eyes direct and lowered.

Expression: Simple, reposeful impersonal regard of inferior.

Third Attitude.

Action: Head normally erect, eyes direct and parallel with brows.

Expression: Simple, reposeful impersonal regard of equal.

Fourth Attitude.

Action: Head erect and normally lifted, eyes direct and lifted.

Expression: Simple, demonstrative or exalted impersonal regard of superior.

Fifth Attitude.

Action: Head erect and normally lifted, eyes direct and lowered.

Expression: Simple, demonstrative or exalted impersonal regard of inferior.

Sixth Attitude.

Action: Head erect and normally lifted, eyes direct and parallel with brows.

Expression: Simple, demonstrative or exalted impersonal regard of equal.

Seventh Attitude.

Action: Head erect and normally bowed, eyes direct and lifted.

Expression: Simple, intense or concentrated impersonal regard of superior.

Eighth Attitude.

Action: Head erect and normally bowed, eyes direct and lowered.

Expression: Simple, intense or concentrated impersonal regard of inferior.

Ninth Attitude.

Action: Head erect and normally bowed, eyes direct and parallel with brows.

Expression: Simple, intense or concentrated impersonal regard of equal.

Tenth Attitude.

Action: Head normally advanced and erect, eyes direct and lifted.

Expression: Simple, eager or curious impersonal regard of superior.

Eleventh Attitude.

Action: Head advanced and erect, eyes direct and lowered.

Expression: Simple, eager or curious impersonal regard of inferior.

Twelfth Attitude.

Action: Head normally advanced and erect, eyes direct and parallel with brows.

Expression: Simple, eager or curious impersonal regard of equal.

Thirteenth Attitude.

Action: Head advanced and lifted, eyes direct and lifted.

Expression: Demonstrative, eager impersonal regard of superior.

Fourteenth Attitude.

Action: Head advanced and lifted, eyes direct and lowered.

Expression: Demonstrative, eager impersonal regard of inferior.

Fifteenth Attitude.

Action: Head advanced and lifted, eyes direct and parallel with brows.

Expression: Demonstrative, eager impersonal regard of equal.

Sixteenth Attitude.

Action: Head advanced and bowed, eyes direct and lifted.

Expression: Intensely eager, impersonal regard of superior.

Seventeenth Attitude.

Action: Head advanced and bowed, eyes direct and lowered.

Expression: Intensely eager, impersonal regard of inferior.

Eighteenth Attitude.

Action: Head advanced and bowed, eyes direct and parallel with brows.

Expression: Intensely eager, impersonal regard of equal.

Nineteenth Attitude.

Action: Head normally drawn back and erect, eyes direct and lifted.

Expression: Simple, repelled, harsh or ready, impersonal regard of superior.

Twentieth Attitude.

Action: Head normally drawn back and erect, eyes direct and lowered.

Expression: Simple, harsh, repelled or ready impersonal regard of inferior.

Twenty-first Attitude.

Action: Head normally drawn back and erect, eyes direct and parallel with brows.

Expression: Simple, harsh, repelled or ready impersonal regard of equal.

Twenty-second Attitude.

Action: Head drawn back and lifted, eyes direct and lifted.

Expression: Demonstrative, harsh or ready impersonal regard of superior.

Twenty-third Attitude.

Action: Head drawn back and lifted, eyes direct and lowered.

Expression: Demonstrative, harsh or ready impersonal regard of inferior.

Twenty-fourth Attitude.

Action: Head drawn back and lifted, eyes direct and parallel with brows.

Expression: Demonstrative, harsh or ready impersonal regard of equal.

Twenty-fifth Attitude.

Action: Head drawn back and lowered, eyes direct and lifted.

Expression: Intensely harsh or ready impersonal regard of superior.

Twenty-sixth Attitude.

Action: Head drawn back and bowed, eyes direct and lowered.

Expression: Intensely harsh or ready impersonal regard of inferior.

Twenty-seventh Attitude.

Action: Head drawn back and bowed, eyes direct and parallel with brows.

Expression: Intensely harsh or ready impersonal regard of equal.

Twenty-eighth Attitude.

Action: Head normally inclined, eyes direct and lifted.

Expression: Simple, indifferent impersonal regard of superior.

Twenty-ninth Attitude.

Action: Head normally inclined, eyes direct and lowered.

Expression: Simple, indifferent impersonal regard of inferior.

Thirtieth Attitude.

Action: Head normally inclined, eyes direct and parallel with brows.

Expression: Simple, indifferent impersonal regard of equal.

Thirty-first Attitude.

Action: Head inclined and lifted, eyes direct and lifted.

Expression: Demonstrative, indifferent impersonal regard of superior.

Thirty-second Attitude.

Action: Head inclined and lifted, eyes direct and lowered.

Expression: Demonstrative, indifferent impersonal regard of inferior.

Thirty-third Attitude.

Action: Head inclined and lifted, eyes direct and parallel with brows.

Expression: Demonstrative or affected, indifferent impersonal regard of equal.

Thirty-fourth Attitude.

Action: Head inclined and bowed, eyes direct and lifted.

Expression: Intensely or concentrated, indifferent impersonal regard of superior.

Thirty-fifth Attitude.

Action: Head inclined and bowed, eyes direct and lowered.

Expression: Intensely or indifferent impersonal regard of inferior.

Thirty-sixth Attitude.

Action: Head inclined and bowed, eyes direct and parallel with brows.

Expression: Intensely or concentrated indifferent impersonal regard of equal.

Thirty-seventh Attitude.

Action: Head normally hung and erect, eyes direct and lifted.

Expression: Simple, fatigued or impotent impersonal regard of superior.

Thirty-eighth Attitude.

Action: Head normally hung and erect, eyes direct and lowered.

Expression: Simple, fatigued or impotent impersonal regard of inferior.

Thirty-ninth Attitude.

Action: Head normally hung and erect, eyes direct and parallel with brows.

Expression: Simple, fatigued or impotent impersonal regard of equal.

Fortieth Attitude.

Action: Head hung and lifted, eyes direct and lifted.

Expression: Demonstrative, fatigued or impotent impersonal regard of superior.

Forty-first Attitude.

Action: Head hung and lifted, eyes direct and lowered.

Expression: Demonstrative, fatigued or impotent impersonal regard of inferior.

Forty-second Attitude.

Action: Head hung and lifted, eyes direct and parallel with brows.

Expression: Demonstrative, fatigued or impotent impersonal regard of equal.

Forty-third Attitude.

Action: Head hung and bowed, eyes direct and lifted.

Expression: Intensely fatigued or impotent impersonal regard of superior.

Forty-fourth Attitude.

Action: Head hung and bowed, eyes direct and lowered.

Expression: Intensely fatigued, or impotent impersonal regard of inferior.

Forty-fifth Attitude.

Action: Head hung and bowed, eyes direct and parallel with brows.

Expression: Intensely fatigued or impotent impersonal regard of equal.

Forty-sixth Attitude.

Action: Head hung normally and inclined, eyes direct and lifted.

Expression: Simple, indifferent, impotent or fatigued impersonal regard of superior.

Forty-seventh Attitude.

Action: Head normally hung and inclined, eyes direct and lowered.

Expression: Simple, indifferent, impotent or fatigued impersonal regard of inferior.

Forty-eighth Attitude.

Action: Head normally hung and inclined, eyes direct and parallel with brows.

Expression: Simple, indifferent, impotent or fatigued impersonal regard of equal.

Forty-ninth Attitude.

Action: Head hung, inclined and lifted, eyes direct and lifted.

Expression: Demonstrative or affected, indifferent, impotent impersonal regard of superior.

Fiftieth Attitude.

Action: Head hung, inclined and lifted, eyes direct and lowered.

Expression: Demonstrative or affected, indifferent, impotent impersonal regard of inferior.

Fifty-first Attitude.

Action: Head hung, inclined and lifted, eyes direct and parallel with brows.

Expression: Demonstrative or affected, indifferent, impotent impersonal regard of equal.

Fifty-second Attitude.

Action: Head hung, inclined and bowed, eyes direct and lifted.

Expression: Concentrated, indifferent, impotent impersonal regard of superior.

Fifty-third Attitude.

Action: Head hung, inclined and bowed, eyes direct and lowered.

Expression: Concentrated, indifferent, impotent impersonal regard of inferior.

Fifty-fourth Attitude.

Action: Head hung, inclined and bowed, eyes direct and parallel with brows.

Expression: Concentrated, indifferent, impersonal regard of equal.

Attitudes of the Head.*Expressive of Personal Regard—Simple, Personal.**First Attitude.*

Action: Head erect, eyes oblique and lifted.

Expression: Suspensive or indifferent personal or mystic attention to superior.

Second Attitude.

Action: Head erect, eyes oblique and lowered.

Expression: Suspensive or indifferent, mystic or personal attention to inferior.

Third Attitude.

Action: Head erect, eyes oblique and parallel with brows.

Expression: Suspensive or indifferent, mystic or personal regard to equal.

Fourth Attitude.

Action: Head inclined toward object, eyes oblique and lifted.

Expression: Trustful or sympathetic personal regard of superior.

Fifth Attitude.

Action: Head inclined toward object, eyes oblique and lowered.

Expression: Trustful or sympathetic personal regard of inferior.

Sixth Attitude.

Action: Head inclined toward object, eyes oblique and parallel with brows.

Expression: Trustful or sympathetic personal regard of equal.

Seventh Attitude.

Action: Head inclined from object, eyes oblique and lifted.

Expression: Distrustful or antipathetic personal regard of superior.

Eighth Attitude.

Action: Head inclined from object, eyes oblique and lowered.

Expression: Distrustful or antipathetic personal regard of inferior.

Ninth Attitude.

Action: Head inclined from object, eyes parallel with brows.

Expression: Distrustful or antipathetic personal regard of equal.

Expressions of Arms.—Gestures.

The gesticulation of the arm is distinct from that of the hand, for two reasons:

1st. It gives to the expression of the hand the element of extension.

2nd. Whereas, the gesticulation of the hand is limited to the perpendicular and horizontal directions in space, the gesture of the arm is possible in the lengths as well as in the breadths and heights.

The gesticulation of the arm implies a greater energy of emotion and intention than that of the hand.

In order to thoroughly understand the full meaning of the motions of the arm, and the full use of its gesticulation, it is necessary to have a clear idea of the natural laws governing its action; these laws are as follows:

I.—Law of Order.

The law of order or of development in gesticulation governs the folding and unfolding of the arm.

The unfolding act of the arm is evolutive; it begins with the action of the shoulder, then the elbow, then the wrist.

The folding act of the arm is involutive; it begins with the action of the wrist, then the elbow, then the shoulder.

In involution and evolution each motion must be made and completed in the natural order above stated.

II.—Law of Harmony.

All opposition of action is harmonic in its nature when it obeys the following law of velocity:

Opposite movements must be absolutely simultaneous and their relative velocity in proportion to the length of the radii of the agents opposed in action.

III.—Law of Melody.

Parallel movements are melodic in their nature when they obey the following law of velocity:

They must be absolutely successive, and their velocity in the inverse proportion of the mass or weight of the agents moving.

IV.—Law of Rhythm or Time.

In proportion to the pettiness or lightness of the motion and the shortness of its duration will be the superficiality of the emotion that prompts the gesture.

In proportion to the weight and length of the gesture will be the dignity and depth of the emotion that prompts it.

V.—Law of Extension.

Extension in gesticulation will be in proportion to the

uncontrolled energy of the emotion or intention prompting the gesture.

VI.—Law of Altitude.

Altitude in gesticulation is in proportion to the positive nature of the interest or conviction of the idea or intention prompting the gesture.

Positive states of mind elevate the plane of the gesture.

Negative states of mind lower the plane of the gesture.

Gesture under the dominion of this law naturally divides itself into the following distinct planes:

- 1st. Above the head—plane of the absolute.
- 2nd. On a level with the eye—plane of evidence.
- 3rd. On a level with chin—plane of assertion.
- 4th. On a level with chest—plane of belief.
- 5th. On a level with the diaphragm—plane of the real or probable.
- 6th. On a level with the abdomen—plane of the possible.
- 7th. On a level with the hip—plane of the improbable.
- 8th. Directly at the side—plane of negation.
- 9th. Behind the body—plane of the impossible.

VII.—Law of Personality.

The personal element in gesticulation is emphasized in proportion to the precision and definiteness with which the median line of the body, either of subject or object, is indicated previous to the gesture.

The personality of the subject is emphasized when the hand with more or less distinctness radiates from the median line of the body of the person gesticulating.

The personality of the object is emphasized in two ways:

1st. By indicating the object before making the gesture.

2nd. By directly addressing the gesture to the median line of the body of the object.

The personal unity or community of interest that may exist between subject and object is emphasized in two ways:

1st. The body of the subject is indicated, then the body of the object before the gesture is made; endeavor of subject to dominate object.

2nd. The body of the object is first indicated, then that of the subject before the gesture is made.

In this case the endeavor of object to dominate the subject is indicated.

When a gesture is made without any indication of the person of the object or subject precedent to its motion, the gesticulation becomes impersonal in its nature.

Gesture in its radiation from the object or to the subject may flow from or to different parts of the torso or head; in doing this the different sides of the being from whose predominance in activity the gesticulation springs are indicated.

What the parts are to the body, principles are to the being, and there is a distinct association between the different principles of the being and the different parts of the body.

The torso naturally divides itself into three distinct parts: the abdomen, the chest and the diaphragm.

The abdomen is directly connected with the vito-motive principle; it is appetitive and sensual in its nature.

When a man lays his hand on his abdomen, he consults or caresses his appetites; and when his gesticulation flows from this part of his body, it indicates the fact that the

emotion prompting the gesture flows from the sensual or appetitive side of his personality.

The chest is directly associated with the mento-motive principle, or that side of the being which judges the motives of the man to himself, and by so doing develops in him that moral sense termed honor.

When a man lays his hand upon his chest, he consults his honor, his manhood; and gesture radiating from this point of the body indicates the fact that the emotion prompting the gesture flows from the moral or manly sense of his person.

The diaphragm or region of the heart is directly associated with the moto-motive, or affectional principle of the being.

When a man lays his hand upon his heart, he consults or caresses his affections; and gesture flowing from this part of the body indicates the fact that the emotion prompting the gesticulation is affectional in its character.

The head naturally divides itself into six distinct points of departure or arrival for gesticulation, three of which are passive and three of which are active, in their nature.

All active expression in the head is limited to the face; the whole of the skull above and back of the forehead plays only a passive part in the expression.

In looking at the face in profile, by drawing a line from the neck just below the chin to the centre of the ear; from the top of the upper lip just below the nose, to the centre of the ear; thence to the corner of the eye through the nose; and from the centre of the ear to that point or apex of the forehead where the flexion of the face is naturally arrested, we shall find the face naturally divided into three

distinct regions; each of these regions is associated with a different set of principles in the being; the region of the jaws and mouth is associated with the vito-mental principle or that mental consciousness which we call sensibility in the mind.

When the hand seeks this region of the face, it is for the purpose of consulting or caressing its tastes or sensitive consciousness; and gesture radiating from this point of the body indicates the fact that the emotion which prompts it is sensitive or sensuous or passionate in its nature.

The region of the eye-brow and forehead is associated with the mento-mental, or purely rational principles of the being.

When the hand seeks this part of the person, it is to consult or caress the intellectual consciousness; and when gesture radiates from this region of the face, it indicates the fact that the emotion which prompts it is purely rational in its character.

The region of the nose and cheek is peculiarly associated with the motive or affective mental principle of the being.

When the hand seeks this region of the face, it is to consult or caress either the sympathetic or self-conscious side of the being; and when gesture radiates from this region of the face, it indicates the fact that the emotion prompting it flows from the self-conscious, or sympathetic side of the person.

In looking at the face in profile that portion of the head which plays only a passive part in expression is naturally divided into three distinct regions, each of which has a peculiar significance of its own in the following manner:

Draw a straight line from the apex of the forehead where

all flexion of the face ceases, through the centre of the ear to the base of the skull where it joins the back of the neck; when the head is normally poised upon the neck, draw a straight horizontal line from the apex of the forehead across the side to the back of the head; from the point where this last line intersects the line at the back of the head draw a straight line to the centre of the ear.

These lines distinguish three portions of the head:

1st. The back of the head.

2nd. The side of the head.

3rd. The top of the head.

The back of the head is vito-vital in its nature; it is the seat of the animal faculties of the brain.

When the hand seeks this portion of the skull, it is to consult or caress the animal instincts of the individual.

The side of the head is mento-vital in its nature; it is the seat of the industrial or peculiarly human faculties of the brain.

When the hand seeks this portion of the skull, it is to consult or caress the speculative or crafty instincts of the individual.

The top of the head is moro-vital in its nature, it is the seat of the moral or divine faculties of the brain.

When the hand seeks this portion of the skull, it is to consult or caress the moral or conscientious instincts of the individual.

VIII.—Law of Precedence.

The relation of gesticulation in development to the other forms of expression is governed by the law of precedence.

In all spontaneous expression attitude precedes gesture; therefore, as the expressions of the face are produced by attitudes of its different parts, the gesticulation of the hand or arm must always follow and never precede, the expression of the face.

IX.—Law of Proportion in Expression.

All expression radiates from centre to surface.

The natural centre of all expression in the human body is the eye; consequently, all expression begins in the eye, radiates through the face to torso and limbs.

In this radiating of expression from the eye to the limbs the proportion of energy in the expression is as follows:

The energy of the expression is in the inverse proportion of its distance from the central agent of expression or the eye; that is to say, great energy of expression in the limbs implies a still greater energy of expression in the eye and face.

Gestures of Arm

With Straight Radiation in the Perpendicular—Impersonal.

First Gesture.

Action: 1st motion. Arm raised in front of median line, hand normally pendent, with arm, with earth.

2nd motion. Hand raised, with arm, with earth.

Expression: Definitive assertion or simple appellation of attention.

Second Gesture.

Action: 1st motion. Arm and hand starting from attitude attained in last gesture, arm carried down in front of median line.

2nd motion. Hand carried down, with arm, with earth.

Expression: Definitive affirmation.

Third Gesture.

Action: 1st motion. Arm raised in front of median line, hand pendent, to arm, to earth.

2nd motion. Hand raised to with arm, to earth.

Expression: Simple, suspensive attention.

Fourth Gesture.

Action: 1st motion. Arm raised in front of median line of body, hand to arm, to earth.

2nd motion. Hand raised from arm, from earth.

Expression: Demonstrative attention or assertion.

Fifth Gesture.

Action: 1st motion. Arm and hand starting from same attitude as that attained at end of last gesture, arm lowered in front of median line.

2nd motion. Hand lowered to with arm, to earth.

Expression: Protective or patronizing affirmation.

Sixth Gesture.

Action: 1st motion. Arm and hand starting from

attitude attained at end of Fourth Gesture, arm lowered in front of median line.

2nd motion. Hand carried down to arm, to earth.

Expression: Commanding affirmation, or impersonal appellation of attention.

Seventh Gesture.

Action: 1st motion. Arm carried up in front of median line, hand pendent, from arm, with earth.

2nd motion. Hand raised from arm, with earth.

Expression: Revelatory or sincere assertion.

Eighth Gesture.

Action: 1st motion. Hand and arm starting from same attitude attained in preceding gesture, arm carried down in front of median line of body.

2nd motion. Hand carried down, from arm, with earth.

Expression: Revelatory or sincere affirmation.

Ninth Gesture.

Action: 1st motion. Arm carried up in front of median line, hand pendent, from arm, to earth.

2nd motion. Hand raised, with arm, from earth.

Expression: Exaltation or acceptance of object by subject.

Tenth Gesture.

Action: 1st motion. Arm raised in front of median line, hand pendent, from arm to earth.

2nd motion. Hand raised, to arm, from earth.

Expression: Simple or open appellation, or self-consultation.

Eleventh Gesture.

Action: 1st motion. Arm and hand starting from attitude attained in last gesture, arm carried down in front of median line of body.

2nd motion. Hand carried down to with arm, from earth.

Expression: Supporting affirmation.

Twelfth Gesture.

Action: 1st motion. Arm and hand starting from attitude at end of Tenth Gesture, arm brought down in front of median line of body.

2nd motion. Hand carried down from arm, to earth.

Expression: Resigned or humble affirmation.

Thirteenth Gesture.

Action: 1st motion. Arm raised, elbow straight, hand pendent, to arm, to earth, in front of median line, until wrist is as high as the top of the head.

2nd motion. Keeping middle finger on same plane in space attained in last motion, lower arm, elbow straight, until wrist is on a level with the chin and hand, from arm, from earth.

Expression: Protestation or demonstrative affirmation.

Fourteenth Gesture.

Action: 1st motion. Same as first motion of Thirteenth Gesture.

2nd motion. Keeping end of middle finger at same point in space as that attained at end of last motion, rotate arm, elbow straight, until wrist is on a level with the chin, hand to arm, from earth.

3rd motion. Keeping hand to arm, from earth, carry arm down in front of median line, until wrist is on a level with breast.

Expression: Mystic or introspective affirmation.

Fifteenth Gesture.

Action: 1st motion. Same as first motion of Thirteenth Gesture.

2nd motion. Raise hand, to arm, with earth.

Expression: Conservative assertion.

Sixteenth Gesture.

Action: 1st motion. Same as first motion of Thirteenth Gesture.

2nd motion. Keeping middle finger at point in space attained in last motion, rotate arm downward, elbow straight until hand is to arm, with earth.

3rd motion. Keeping hand in same position as that attained in second motion, carry arm down in front of median line until wrist is on a level with breast.

Expression: Conservative affirmation.

Seventeenth Gesture.

Action: 1st motion. Same as first motion of Fourth Gesture.

2nd motion. Keeping arm in same relation to body as that attained in last motion, rotate hand, to arm, from earth.

Expression: Mystic assertion.

Eighteenth Gesture.

Action: 1st motion. Same as first motion of Seventeenth Gesture.

2nd motion. Unfold hand, from to arm, to earth, to with arm, from earth.

Expression: Supportive assertion.

Gestures of Arm—Horizontal—Impersonal.*First Gesture.*

Action: 1st motion. Raise arm, elbow straight, hand pendent, to arm, to earth, until wrist is on a level with chin.

2nd motion. Keeping ends of fingers on plane in space attained at end of first motion, lower arm, elbow straight, until hand is with arm, to earth.

3rd motion. Keeping end of middle finger on same plane and at same linear relation to body, carry arm, elbow straight, horizontally out to its own side, as far as the flexibility of wrist will permit.

4th motion. Keeping hand in same relation to arm as

that attained at end of third motion, carry arm, elbow straight, out at side until at an angle of 45 degrees from median line of body.

5th motion. Keeping arm in same relation to body as that attained at the end of last motion, carry hand, with arm, to earth, as far to its own side as possible, without disturbing repose of arm.

Expression: Negation.

Second Gesture.

Action: 1st motion. Same as first motion of First Gesture except that instead of being in front of median line it is at an angle of 45 degrees with that line.

2nd motion. Same as second motion of First Gesture.

3rd motion. Keeping arm in exactly the same relation to body as that attained in last motion, carry hand with arm, to earth, as far in toward the body as possible without disturbing the repose of the arm.

4th motion. Keeping hand in same relation to arm as that attained at end of last motion, carry arm, elbow straight, horizontally in toward median line, until wrist is on a level with the shoulder.

Expression: Suspensive apprehension.

Third Gesture.

Action: 1st motion. Raise arm, elbow straight, hand pendent, with arm, with earth, in front of median line until the wrist is on a level with the chin.

2nd motion. Keeping end of middle finger on same

plane and same linear relation to body as that attained in first motion, carry arm, elbow straight, horizontally out at side as far as possible without disturbing the linear relation of end of middle finger.

3rd motion. Keeping hand in same linear relation to arm as that attained at last motion, carry arm horizontally out at side 45 degrees from median line.

4th motion. Keeping arm in same relation to body as that attained in last motion, carry hand out at side until it is exactly with arm, with earth.

Expression: Contemptuous exclusion.

Fourth Gesture.

Action: 1st motion. Same as first motion of Third Gesture.

2nd motion. Same as second motion of Third Gesture.

3rd motion. Same as third motion of Third Gesture, except the arm is carried horizontally out at side until exactly in a line with body.

4th motion. Same as fourth motion of Third Gesture.

Expression: Declaration.

Fifth Gesture.

Action: 1st motion. Same as first motion of First Gesture.

2nd motion. Same as second motion of First Gesture.

3rd motion. Keeping end of middle finger at same point in space as that attained at end of last motion, pivot arm from elbow until hand is with arm, with earth, palm out to its own side.

4th motion. Keeping end of finger on same plane and same linear relation to body, carry arm, elbow straight, horizontally out at side until hand is from arm, with earth, palm out.

5th motion. Keeping hand in same relation to arm as that attained at end of last motion, carry arm, elbow straight, horizontally out at side 45 degrees from median line.

6th motion. Keeping arm in same relation to body as that attained at end of last motion, carry hand, palm out, out to its own side until it is with arm, with earth.

Expression: Subjective or spiritual repulsion.

Sixth Gesture.

Action: 1st motion. Same as first motion of the Third Gesture.

2nd motion. Same as second motion of Third Gesture.

3rd motion. Same as third motion of Third Gesture.

4th motion. Keeping arm in same relation to body as that attained at end of third motion, unfold hand from to arm, with earth, to with arm, from earth.

Expression: Interrogation.

Seventh Gesture.

Action: 1st motion. Same as first motion of First Gesture.

2nd motion. Keeping finger at point in space attained in last motion, rotate arm, elbow straight, until hand is to arm, with earth.

3rd motion. Keeping hand in same relation to arm as

that attained in last motion, carry arm out horizontally to an angle of 45 degrees from median line.

4th motion. Keeping arm in same relation to body as that attained at end of last motion, rotate hand down and out at side, until it is from arm, with earth, palm out.

Expression: Imperative negation.

Eighth Gesture.

Action: 1st motion. Same as first motion of First Gesture.

2nd motion. Simple transition in perpendicular.

3rd motion. Rotary transition in the horizontal.

4th motion. Keeping hand in same relation to arm as that attained in last motion, carry arm, elbow straight, horizontally out at side to 45 degrees from median line.

5th motion. Keeping arm in same relation to body as that attained in last motion, and keeping hand from arm, rotate it from arm, with earth, nails in, to from arm, with earth, nails out.

Expression: Demonstrative negation.

Ninth Gesture.

Action: 1st motion. Raise arm, elbow straight, hand pendent, with arm, with earth, out at side 45 degrees from median line.

2nd motion. Keeping end of middle finger on same plane in space, lower arm until wrist is on a level with middle finger.

3rd motion. Keeping arm in same relation to body attained in last motion, carry hand to arm, with earth.

4th motion. Keeping hand in same relation to arm attained in last motion, carry arm horizontally in until ends of fingers are in front of median line.

Expression: Inclusion.

Gesticulation in the Lengths—Personal.

First Gesture.

Action: 1st motion. Arm raised from elbow directly in front of median line, hand pendent to arm, to earth.

2nd motion. Keeping end of middle finger on plane attained at end of last motion, the hand is carried out directly in front of body until the elbow is straight and hand from arm, from earth.

Expression: Objective repulsion.

Second Gesture.

Action: Same as First Gesture, except that it is made at an oblique angle with the body instead of in front of it.

Expression: Subjective repulsion.

Third Gesture.

Action: 1st motion. Same as first motion of First Gesture.

2nd motion. Keeping end of middle finger on same plane as that attained by first motion, the arm is extended directly in front of the median line until elbow is straight, hand to arm, with earth.

Expression: Suspensive repulsion, or expectation, also domination, confirmation, conjuration.

Fourth Gesture.

Action: Same as Third Gesture, oblique.

Expression: Subjective form.

Fifth Gesture.

Action: 1st motion. Raise hand, pendent to arm, to earth, end of middle finger on median line directly from elbow.

2nd motion. Keeping middle finger at point on median line attained in last motion, lower arm from elbow until hand is to arm, with earth.

3rd motion. Keeping hand in same relation to arm as attained in last motion, and end of middle finger in front of median line of body, carry hand directly out in front of body, until elbow is perfectly straight.

4th motion. Unfold hand from to arm, with earth, to with arm, from earth.

Expression: Simple objective appeal.

Sixth Gesture.

Action: Same as Fifth Gesture, only oblique.

Expression: Simple subjective appeal.

Seventh Gesture.

Action: 1st motion. Same as first motion of Fifth Gesture.

2nd motion. Same as second motion of Fifth Gesture.

3rd motion. Same as third motion of Fifth Gesture.

4th motion. Unfold hand from to arm, with earth, to from arm, to earth.

Expression: Resigned objective appeal.

Eighth Gesture.

Action: Same as Seventh Gesture, oblique.

Expression: Subjective form.

Ninth Gesture.

Action: 1st motion. Raise arm, elbow straight, hand pendent to arm, to earth.

2nd motion. Keeping arm in repose, raise hand to with arm, to earth.

3rd motion. Keeping end of middle finger on same plane attained in last motion, fingers extended, with nails directly out in front, the wrist is drawn straight in toward median line of body, elbow carried horizontally out at side upon same plane as hand.

Expression: Suspensive objective attraction.

Tenth Gesture.

Action: Same as Ninth Gesture, oblique.

Expression: Suspensive subjective attraction.

Eleventh Gesture.

Action: 1st motion. Same as first motion of Ninth Gesture.

2nd motion. Hand raised from arm, from earth.

3rd motion. Keeping hand in same relation to arm attained in last motion, and keeping palm directly out at front, draw wrist in toward median line of body on same plane as that it starts from, at same time carrying elbow horizontally out at side on same plane with wrist.

Expression: Demonstrative attraction.

Twelfth Gesture.

Action: Same as Eleventh Gesture, oblique.

Expression: Demonstrative subjective attraction.

Thirteenth Gesture.

Action: 1st motion. Raise arm, elbow straight, hand pendent, with arm, with earth, directly in front of median line of body.

2nd motion. Keeping arm in perfect repose, carry hand to arm, with earth.

3rd motion. Keeping end of middle finger at same plane in space attained in last motion, and keeping hand to arm, with earth, carry middle finger directly to median line of body, at the same time bending elbow horizontally out at side, on same plane as middle finger.

Expression: Simple objective invitation of object, or indication of subject.

Fourteenth Gesture.

Action: Same as Thirteenth Gesture, oblique.

Expression: Simple, subjective invitation of object or indication of object.

Fifteenth Gesture.

Action: 1st motion. Same as first motion of Thirteenth Gesture.

2nd motion. Hand carried to arm, from earth.

3rd motion. Keeping hand to arm, from earth, and middle finger on same plane, carry middle finger directly to median line of body by bending elbow downward.

Expression: Humble, objective invitation of object, or indication of subject.

Sixteenth Gesture.

Action: Same as Fifteenth Gesture, oblique.

Expression: Humble, subjective invitation of object, or indication of subject.

Seventeenth Gesture.

Action: 1st motion. Same as first motion of Eleventh Gesture.

2nd motion. Keeping arm in perfect repose, rotate hand so as to bring fingers well in toward body, palm up.

3rd motion. Keeping hand in same relation to arm as that attained in last motion, end of middle finger on same plane, carry middle finger directly in to median line of body by bending elbow horizontally out at side in same plane as finger.

Expression: Demonstrative, objective invitation of object, or exalting indication of subject.

Eighteenth Gesture.

Action: Same as Seventeenth Gesture, oblique.

Expression: Demonstrative, subjective invitation of object, or exalting indication of subject.

Complex Expressions of Head with Personal Regard.

In all simple attitudes of the head with personal regard there is implied absolute normality, as regards its degree of altitude; that is to say, no matter how far it may be inclined to one side or the other, it is always normally erect and neither lifted nor bowed. All departures from this state of normality in the head, constitute what we call Complex Expressions, because they combine some abnormal mood of the mind with the particular characters of personal regard designated in the first nine simple attitudes.

These combinations of mental moods with personal regard are as follows:

First Attitude.

Action: Head erect and lifted, eyes oblique and raised.

Expression: Demonstrative or exalted, suspensive personal regard of superior.

Second Attitude.

Action: Head erect and lifted, eyes oblique and lowered.

Expression: Demonstrative or exalted, suspensive personal regard of inferior.

Third Attitude.

Action: Head erect and lifted, eyes oblique and parallel with brow.

Expression: Demonstrative or exalted, suspensive personal regard of equal.

Fourth Attitude.

Action: Head lifted and inclined toward object, eyes oblique and lifted.

Expression: Demonstrative or exalted, trustful or sympathetic personal regard of superior.

Fifth Attitude.

Action: Head normally lifted and inclined toward object, eyes oblique and lowered.

Expression: Demonstrative or exalted, trustful or sympathetic personal regard of inferior.

Sixth Attitude.

Action: Head normally lifted and inclined toward object, eyes oblique and parallel with brows.

Expression: Demonstrative or exalted, trustful or sympathetic personal regard of equal.

Seventh Attitude.

Action: Head normally lifted and inclined from object, eyes oblique and lifted.

Expression: Demonstrative or exalted, distrustful or antipathetic personal regard of superior.

Eighth Attitude.

Action: Head normally lifted and inclined from object, eyes oblique and lowered.

Expression: Demonstrative or exalted, distrustful or antipathetic personal regard of inferior.

Ninth Attitude.

Action: Head normally lifted and inclined from object, eyes oblique and parallel with brows.

Expression: Demonstrative or exalted, distrustful or antipathetic personal regard of equal.

Tenth Attitude.

Action: Head erect and normally bowed, eyes oblique and lifted.

Expression: Intense or concentrated, suspensive personal regard of superior.

Eleventh Attitude.

Action: Head erect and normally bowed, eyes oblique and lowered.

Expression: Intense or concentrated, suspensive personal regard of inferior.

Twelfth Attitude.

Action: Head erect and normally bowed, eyes oblique and parallel with brows.

Expression: Intense or concentrated, suspensive personal regard of equal.

Thirteenth Attitude.

Action: Head bowed and normally inclined toward object, eyes oblique and lifted.

Expression: Intense, trustful, or sympathetic personal regard of superior.

Fourteenth Attitude.

Action: Head bowed and normally inclined toward object, eyes oblique and lowered.

Expression: Intense, trustful, or sympathetic, personal regard of inferior.

Fifteenth Attitude.

Action: Head bowed and normally inclined toward object, eyes oblique and parallel with brows.

Expression: Intense, trustful, or sympathetic, personal regard of equal.

Sixteenth Attitude.

Action: Head bowed and normally inclined from object, eyes oblique and lifted.

Expression: Intense, distrustful, or antipathetic personal regard of superior.

Seventeenth Attitude.

Action: Head bowed and normally inclined from object, eyes oblique and lowered.

Expression: Intense, distrustful, or antipathetic personal regard of inferior.

Eighteenth Attitude.

Action: Head bowed and normally inclined from object, eyes oblique and parallel with brows.

Expression: Intense, distrustful or antipathetic personal regard of equal.

Nineteenth Attitude.

Action: Head normally advanced and erect, eyes oblique and lifted.

Expression: Simple, eager, suspensive personal regard of superior.

Twentieth Attitude.

Action: Head normally advanced and erect, eyes oblique and lowered.

Expression: Simple, eager, suspensive personal regard of inferior.

Twenty-first Attitude.

Action: Head normally advanced and erect, eyes oblique and parallel with brows.

Expression: Simple, eager, suspensive personal regard of equal.

Twenty-second Attitude.

Action: Head normally advanced and inclined toward object, eyes oblique and lifted.

Expression: Simple, eager, sympathetic personal regard of superior.

Twenty-third Attitude.

Action: Head advanced and inclined toward object, eyes oblique and lowered.

Expression: Simple, eager, sympathetic personal regard of inferior.

Twenty-fourth Attitude.

Action: Head normally advanced and inclined toward object, eyes oblique and parallel with brows.

Expression: Simple, eager, sympathetic personal regard of equal.

Twenty-fifth Attitude.

Action: Head normally advanced and inclined from object, eyes oblique and lifted.

Expression: Simple, eager, antipathetic personal regard of superior.

Twenty-sixth Attitude.

Action: Head normally advanced and inclined from object, eyes oblique and lowered.

Expression: Simple, eager, antipathetic personal regard of inferior.

Twenty-seventh Attitude.

Action: Head normally advanced and inclined from object, eyes oblique and parallel with brows.

Expression: Simple, eager, antipathetic personal regard of equal.

Twenty-eighth Attitude.

Action: Head advanced, erect and lifted, eyes oblique and lifted.

Expression: Vehemently eager, suspensive personal regard of superior.

Twenty-ninth Attitude.

Action: Head advanced, erect and lifted, eyes oblique and lowered.

Expression: Vehemently eager, suspensive personal regard of inferior.

Thirtieth Attitude.

Action: Head advanced, erect and lifted, eyes oblique and parallel with brows.

Expression: Vehemently eager, suspensive personal regard of equal.

Thirty-first Attitude.

Action: Head advanced, lifted and inclined toward object, eyes oblique and lifted.

Expression: Vehemently eager, sympathetic personal regard of superior.

Thirty-second Attitude.

Action: Head advanced, lifted and inclined, toward object, eyes oblique and lowered.

Expression: Vehemently eager, sympathetic personal regard of inferior.

Thirty-third Attitude.

Action: Head advanced, lifted and inclined toward object, eyes oblique and parallel with brows.

Expression: Vehemently eager, sympathetic personal regard of equal.

Thirty-fourth Attitude.

Action: Head advanced, lifted and inclined from object, eyes oblique and lifted.

Expression: Vehemently eager, antipathetic personal regard of superior.

Thirty-fifth Attitude.

Action: Head advanced, lifted and inclined from object, eyes oblique and lowered.

Expression: Vehemently eager, antipathetic personal regard of inferior.

Thirty-sixth Attitude.

Action: Head advanced, lifted and inclined from object, eyes oblique and parallel with brows.

Expression: Vehemently eager, antipathetic personal regard of equal.

Thirty-seventh Attitude.

Action: Head advanced, bowed and erect, eyes oblique and lifted.

Expression: Intensely eager, suspensive personal regard of superior.

Thirty-eighth Attitude.

Action: Head advanced, bowed and erect, eyes oblique and lowered.

Expression: Intensely eager, suspensive personal regard of inferior.

Thirty-ninth Attitude.

Action: Head advanced, bowed and erect, eyes oblique and parallel with brows.

Expression: Intensely eager, suspensive personal regard of equal.

Fortieth Attitude.

Action: Head advanced, bowed and inclined toward object, eyes oblique and lifted.

Expression: Intensely eager, sympathetic personal regard of superior.

Forty-first Attitude.

Action: Head advanced, bowed and inclined toward object, eyes oblique and lowered.

Expression: Intensely eager, sympathetic personal regard of inferior.

Forty-second Attitude.

Action: Head advanced, bowed and inclined toward object, eyes oblique and parallel with brows.

Expression: Intensely eager, sympathetic personal regard of equal.

Forty-third Attitude.

Action: Head advanced, bowed and inclined from object, eyes oblique and lifted.

Expression: Intensely eager, antipathetic personal regard of superior.

Forty-fourth Attitude.

Action: Head advanced, bowed and inclined from object, eyes oblique and lowered.

Expression: Intensely eager, antipathetic personal regard of inferior.

Forty-fifth Attitude.

Action: Head advanced, bowed and inclined from object, eyes oblique and parallel with brows.

Expression: Intensely eager, antipathetic personal regard of equal.

Forty-sixth Attitude.

Action: Head normally drawn back and erect, eyes oblique and lifted.

Expression: Simple, harsh or repelled, suspensive personal regard of superior.

Forty-seventh Attitude.

Action: Head normally drawn back and erect, eyes oblique and lowered.

Expression: Simple, harsh or repelled, suspensive personal regard of inferior.

Forty-eighth Attitude.

Action: Head normally drawn back and erect, eyes oblique and parallel with brows.

Expression: Simple, harsh or repelled, suspensive personal regard of equal.

Forty-ninth Attitude.

Action: Head normally drawn back and inclined toward object, eyes oblique and lifted.

Expression: Simple, ready, sympathetic personal regard of superior.

Fiftieth Attitude.

Action: Head normally drawn back and inclined toward object, eyes oblique and lowered.

Expression: Simple, ready, sympathetic personal regard of inferior.

Fifty-first Attitude.

Action: Head normally drawn back and inclined toward object, eyes oblique and parallel with brows.

Expression: Simple, ready, sympathetic personal regard of equal.

Fifty-second Attitude.

Action: Head normally drawn back and inclined from object, eyes oblique and lifted.

Expression: Simple, ready or harsh, antipathetic personal regard of superior.

Fifty-third Attitude.

Action: Head normally drawn back and inclined from object, eyes oblique and lowered.

Expression: Simple, ready or harsh, antipathetic personal regard of inferior.

Fifty-fourth Attitude.

Action: Head normally drawn back and inclined from object, eyes oblique and parallel with brows.

Expression: Simple, ready or harsh; antipathetic personal regard of equal.

Fifty-fifth Attitude.

Action: Head drawn back, erect and lifted, eyes oblique and lifted.

Expression: Vehemently ready or harsh, suspensive personal regard of superior.

Fifty-sixth Attitude.

Action: Head drawn back, erect and lifted, eyes oblique and lowered.

Expression: Vehemently ready or harsh, suspensive personal regard of inferior.

Fifty-seventh Attitude.

Action: Head drawn back, erect and lifted, eyes oblique and parallel with brows.

Expression: Vehemently ready or harsh, suspensive personal regard of equal.

Fifty-eighth Attitude.

Action: Head drawn back, lifted and inclined toward object, eyes oblique and lifted.

Expression: Vehemently ready, sympathetic personal regard of superior.

Fifty-ninth Attitude.

Action: Head drawn back, lifted and inclined toward object, eyes oblique and lowered.

Expression: Vehemently ready, sympathetic personal regard of inferior.

Sixtieth Attitude.

Action: Head drawn back, lifted and inclined toward object, eyes oblique and parallel with brows.

Expression: Vehemently ready, sympathetic personal regard of equal.

Sixty-first Attitude.

Action: Head drawn back, lifted and inclined from object, eyes oblique and lifted.

Expression: Vehemently ready or harsh, antipathetic personal regard of superior.

Sixty-second Attitude.

Action: Head drawn back, lifted and inclined from object, eyes oblique and lowered.

Expression: Vehemently ready or harsh, antipathetic personal regard of inferior.

Sixty-third Attitude.

Action: Head drawn back, lifted and inclined from object, eyes oblique and parallel with brows.

Expression: Vehemently ready or harsh, antipathetic personal regard of equal.

Sixty-fourth Attitude.

Action: Head drawn back, erect and bowed, eyes oblique and lifted.

Expression: Intensely ready or harsh, suspensive personal regard of superior.

Sixty-fifth Attitude.

Action: Head drawn back, erect and bowed, eyes oblique and lowered.

Expression: Intensely ready or harsh, suspensive personal regard of inferior.

Sixty-sixth Attitude.

Action: Head drawn back, erect and bowed, eyes oblique and parallel with brows.

Expression: Intensely ready or harsh, suspensive personal regard of equal.

Sixty-seventh Attitude.

Action: Head drawn back, bowed and inclined toward object, eyes oblique and lifted.

Expression: Intensely ready, sympathetic personal regard of superior.

Sixty-eighth Attitude.

Action: Head drawn back, bowed and inclined toward object, eyes oblique and lowered.

Expression: Intensely ready, sympathetic personal regard of inferior.

Sixty-ninth Attitude.

Action: Head drawn back, bowed and inclined toward object, eyes oblique and parallel with brows.

Expression: Intensely ready, sympathetic personal regard of equal.

Seventieth Attitude.

Action: Head drawn back, bowed and inclined from object, eyes oblique and lifted.

Expression: Intensely ready or harsh, antipathetic personal regard of superior.

Seventy-first Attitude.

Action: Head drawn back, bowed and inclined from object, eyes oblique and lowered.

Expression: Intensely ready or harsh, antipathetic personal regard of inferior.

Seventy-second Attitude.

Action: Head drawn back, bowed and inclined from object, eyes oblique and parallel with brows.

Expression: Intensely ready or harsh, antipathetic personal regard of equal.

Seventy-third Attitude.

Action: Head erect and normally hung, eyes oblique and lifted.

Expression: Suspensive, fatigued, or impotent personal regard of superior.

Seventy-fourth Attitude.

Action: Head erect and normally hung, eyes oblique and lowered.

Expression: Suspensive, fatigued or impotent personal regard of inferior.

Seventy-fifth Attitude.

Action: Head erect and normally hung, eyes oblique and parallel with brows.

Expression: Suspensive, fatigued, or impotent personal regard of equal.

Seventy-sixth Attitude.

Action: Head inclined toward object and normally hung, eyes oblique and lifted.

Expression: Trustful, impotent personal regard of superior.

Seventy-seventh Attitude.

Action: Head inclined toward object and normally hung, eyes oblique and lowered.

Expression: Trustful, impotent personal regard of inferior.

Seventy-eighth Attitude.

Action: Head inclined toward object and normally hung, eyes oblique and parallel with brows.

Expression: Trustful, impotent personal regard of equal.

Seventy-ninth Attitude.

Action: Head inclined from object and normally hung, eyes oblique and lifted.

Expression: Antipathetic, impotent personal regard of superior.

Eightieth Attitude.

Action: Head inclined from object and normally hung, eyes oblique and lowered.

Expression: Antipathetic, impotent personal regard of inferior.

Eighty-first Attitude.

Action: Head inclined from object and normally hung, eyes oblique and parallel with brows.

Expression: Antipathetic, impotent personal regard of equal.

Eighty-second Attitude.

Action: Head erect, lifted and hung, eyes oblique and lifted.

Expression: Suspensive, excited, impotent personal regard of superior.

Eighty-third Attitude.

Action: Head erect, lifted and hung, eyes oblique and lowered.

Expression: Suspensive, excited, impotent personal regard of inferior.

Eighty-fourth Attitude.

Action: Head erect, lifted and hung, eyes oblique and parallel with brows.

Expression: Suspensive, excited, impotent personal regard of equal.

Eighty-fifth Attitude.

Action: Head inclined toward object, lifted and hung, eyes oblique and lifted.

Expression: Sympathetic, excited, impotent personal regard of superior.

Eighty-sixth Attitude.

Action: Head inclined toward object, lifted and hung, eyes oblique and lowered.

Expression: Sympathetic, excited, impotent personal regard of inferior.

Eighty-seventh Attitude.

Action: Head inclined toward object, lifted and hung, eyes oblique and parallel with brows.

Expression: Sympathetic, excited, impotent personal regard of equal.

Eighty-eighth Attitude.

Action: Head inclined from object, lifted and hung, eyes oblique and lifted.

Expression: Antipathetic, excited, impotent personal regard of superior.

Eighty-ninth Attitude.

Action: Head inclined from object, lifted and hung, eyes oblique and lowered.

Expression: Antipathetic, excited, impotent personal regard of inferior.

Ninetieth Attitude.

Action: Head inclined from object, lifted and hung, eyes oblique and parallel with brows.

Expression: Antipathetic, excited, impotent personal regard of equal.

Ninety-first Attitude.

Action: Head erect, bowed and hung, eyes oblique and lifted.

Expression: Suspensive, concentrated, impotent personal regard of superior.

Ninety-second Attitude.

Action: Head erect, bowed and hung, eyes oblique and lowered.

Expression: Suspensive, concentrated, impotent personal regard of inferior.

Ninety-third Attitude.

Action: Head erect, bowed and hung, eyes oblique and parallel with brows.

Expression: Suspensive, concentrated, impotent personal regard of equal.

Ninety-fourth Attitude.

Action: Head inclined toward object, bowed and hung, eyes oblique and lifted.

Expression: Sympathetic, concentrated, impotent personal regard of superior.

Ninety-fifth Attitude.

- Action: Head inclined toward object, bowed and hung, eyes oblique and lowered.

Expression: Sympathetic, concentrated, impotent personal regard of inferior.

Ninety-sixth Attitude.

Action: Head inclined toward object, bowed and hung, eyes oblique and parallel with brows.

Expression: Sympathetic, concentrated, impotent personal regard of equal.

Ninety-seventh Attitude.

Action: Head inclined from object, bowed and hung, eyes oblique and lifted.

Expression: Antipathetic, concentrated, impotent personal regard of superior.

Ninety-eighth Attitude.

Action: Head inclined from object, bowed and hung, eyes oblique and lowered.

Expression: Antipathetic, concentrated, impotent personal regard of inferior.

Ninety-ninth Attitude.

Action: Head inclined from object, bowed and hung, eyes oblique and parallel with brows.

Expression: Antipathetic, concentrated, impotent personal regard of equal.

Harmonic Folding of Head and Torso.

By the harmonic folding is implied that folding which prevents all discordant action in the co-operative movement in the two parts.

EXERCISE I.

Stand in First Attitude, feet close together, arms normally pendent at side.

1st motion. Bow head on erect neck.

2nd motion. Keeping head in same relation to neck as in last motion, fold neck downward toward the chest.

3rd motion. Keeping head and neck in same relation attained in last motion, fold chest from diaphragm down toward the abdomen.

4th motion. Keeping head, chest and neck in same relation as attained in last motion, bow the whole torso from the hips as far as possible without straining the muscles or bending the knees.

5th motion. Keeping head, neck and chest in same re-

lations as during last motion, raise torso until it is erect from diaphragm down to the hips.

6th motion. Keeping head and neck in same relations to chest as during last motion, unfold chest from diaphragm until the whole torso is erect.

7th motion. Keeping head in same relation to neck as during last motion, raise neck from chest until it is erect upon torso.

8th motion. Raise head from neck to its normal position. This exercise obeys implicitly the law of order in the involution and evolution of gesticulation.

Decomposing Motions of Lips.

EXERCISE I.

Close lower jaw normally upon upper jaw, relax all muscles of the mouth in such a way as to surrender the lips to the influence of any force that may be applied to them.

1st motion. Pivot the head from side to side with sufficient force to affect the relaxed lips and to shake them free of those constrictions which their continuous use in speech and mastication tends to create in their muscular tissues.

Decomposing Motions of Jaw.

There is no portion of the person so difficult to set free from the automatic constrictions produced by habitual use as the jaw. In practicing the exercises necessary to liberate

it, great care must be taken not to rupture the tissues of the muscles that bind the lower jaw to its socket in the upper jaw.

EXERCISE I.

Sitting with the torso thoroughly well supported and the neck in a state of the greatest possible repose, relax the muscles of the lower jaw so completely that it will of its own weight fall away from the upper jaw and open wide the mouth.

1st motion. When the muscles of the jaw are entirely relaxed, put the hands to the sides of the jaw and move it from side to side in the sockets.

2nd motion. Placing one hand behind the angle of the jaw below the ear and the other hand upon the front of the chin, move jaw freely backward and forward in its sockets.

3rd motion. Take chin in hand and move jaw freely up and down opening and closing the mouth.

In making all of these motions beware of the automatic tendency in the muscles of the jaw to follow the impulse given by the hand, otherwise the muscles of the jaw will be unconsciously moving that portion of the anatomy instead of the hand or hands to whose control it should be surrendered.

EXERCISE II.

Surrendering the jaw as in last exercise, pivot the head from side to side with sufficient force to shake the jaw free from the constrictions that may exist in the tissue of its muscles.

Expressions of Arms—Gestures—Complex.*With Straight Radiation and Transition.*

These gestures are produced by combining the attitudes of the hand with the simple gestures of the arm. See pages 31 to 34, 104 to 119.

Expressions of Head—Gestures.

The gestures of the head in ideal or perfect expression should never accompany the speech.

Limit gesticulation as much as possible to the hands and arms, as gesticulation in the head always tends to convey an impression of weakness in the individual, unless it is demanded by a secretive or an intense tendency in emotion which necessitates the repression of action in the hands and arms.

Under no circumstances must the head and hand be permitted to gesticulate together, unless the action of each one is absolutely necessary to complete the expression intended by the other.

First Gesture.

Action: Bowing downward.

Expression: Affirmation.

Second Gesture.

Action: Hanging downward.

Expression: Submission.

Third Gesture.

Action: Lifting.

Expression: Assertion.

Fourth Gesture.

Action: Inclination of head from side to side.

Expression: Carelessness, indifference or uncertainty.

Fifth Gesture.

Action: Pivotal movement.

Expression: Negation.

Sixth Gesture.

Action: Oblique movement upward toward object.

Expression: Rejection.

Seventh Gesture.

Action: Oblique movement from object.

Expression: Secretive appellation.

Eighth Gesture.

Action: Throwing head backward and forward.

Expression: Mental chaos or despair.

Exercise of the Muscles of the Mouth.

Practice general exercises in articulation.

Decomposing Motions of Torso.**EXERCISE I.**

Stand in First Attitude, feet close together, body erect, arms pendent.

1st motion. Relax head and neck until it hangs upon the breast.

2nd motion. Relax the spine in the centre of the back, in such a manner as to bend the body at the diaphragm and make the chest tend to hang forward upon the abdomen.

Keep head and neck and arms at the shoulders completely relaxed throughout the second motion.

3rd motion. Relax the muscles of the back from the hips in such a manner as to let the whole of the torso from the waist hang forward toward the leg.

Throughout this whole motion keep the knees straight and head and arms completely relaxed.

EXERCISE II.

Stand in First Attitude, feet close together, body erect, arms pendent.

1st motion. Relax the head at the neck throwing it backward upon the spine.

2nd motion. Relax the muscles of the chest and abdomen in such a manner as to let the torso, head and arms hang backward from the waist.

Make this last motion very slowly, relaxing the muscles so gradually that there may be no danger of rupturing their fibres.

EXERCISE III.

Stand in Ninth Attitude, right leg.

1st motion. Relax head at neck toward the left side, relax arms at shoulders and left leg at hip.

2nd motion. Throw right hip to the right, relaxing the muscles of the right side from the hip in such a manner as to permit the torso to hang as far as possible over to the left side.

In making this motion, be careful to keep head and arms and left leg thoroughly relaxed.

EXERCISE IV.

Same as Exercise III., only upon left instead of right leg.

Expression of Torso.—Attitudes.

Precisely as the limbs reveal vital conditions and the head mental conditions, so we find that the actions of the torso are especially forcible in the revelation of the motive conditions of the being.

Attitudes of the torso as related to the subject alone.

First Attitude.

Action: Normally erect.

Expression: Motivity in fulness and repose.

Second Attitude.

Action: Torso expanded.

Expression: Motivity in excitement or explosion.

Third Attitude.

Action: Torso relaxed.

Expression: Motivity in prostration, imbecility and indolence.

Fourth Attitude.

Action: Torso contracted.

Expression: Motivity in repression.

Fifth Attitude.

Action: Torso erect with predominance of abdominal region.

Expression: Motivity in sensuality.

Sixth Attitude.

Action: Torso erect with freedom of chest.

Expression: Motivity in rationality.

In the Fifth Attitude the domination of the appetite over the will is made manifest. In the Sixth Attitude the domination of the will by the rational principle is revealed.

Seventh Attitude.

Action: Torso normally erect, shoulders drawn back.

Expression: Active or audacious temper in motivity.

Eighth Attitude.

Action: Torso normally erect, shoulders drawn forward.

Expression: Passive or patient temper in motivity.

Ninth Attitude.

Action: Torso normally erect, shoulders drawn up.

Expression: Excitable or splenetic temper in motivity.

Tenth Attitude.

Action: Torso normally erect, shoulders drawn down.

Expression: Phlegmatic or unexcitable temper in motivity.

**Complex Expression of Torso in Relation to
Subject Alone.**

First Attitude.

Action: Torso expanded, shoulders drawn back.

Expression: Passional fulness of force with audacity in motivity.

Second Attitude.

Action: Torso expanded, shoulders drawn forward.

Expression: Passional fulness of force with patient control in motivity.

Third Attitude.

Action: Torso expanded, shoulders drawn up.

Expression: Passional fulness of force with explosive temper in motivity.

Fourth Attitude.

Action: Torso expanded, shoulders drawn down.

Expression: Passional fulness of force with cruelty or insensibility of motivity.

Fifth Attitude.

Action: Torso expanded with abdominal predominance.

Expression: Sensual fulness of force in motivity.

Sixth Attitude.

Action: Torso expanded with predominance of chest.

Expression: Rational fulness of force in motivity.

Seventh Attitude.

Action: Torso expanded with abdominal predominance, shoulders drawn back.

Expression: Audacious or shameless sensuality.

Eighth Attitude.

Action: Torso expanded with abdominal predominance, shoulders drawn up.

Expression: Ardent or excitable sensuality.

Ninth Attitude.

Action: Torso expanded with abdominal predominance, shoulders drawn forward.

Expression: Sensuality with timidity.

Tenth Attitude.

Action: Torso expanded, with abdominal predominance, shoulders drawn down.

Expression: Affected audacity or courage

Eleventh Attitude.

Action: Torso expanded with predominance of chest, shoulders drawn back.

Expression: Rational or manly fulness of force with audacity.

Twelfth Attitude.

Action: Torso expanded with predominance of chest, shoulders brought forward.

Expression: Rational or manly fulness of force with patient endurance.

Thirteenth Attitude.

Action: Torso expanded with predominance of chest, shoulders raised.

Expression: Rational or manly fulness of force with ardent or vehement temper in motivity.

Fourteenth Attitude.

Action: Torso expanded with predominance of chest, shoulders drawn down.

Expression: Rational or manly fulness of force with phlegmatic coolness of temper in motivity.

Fifteenth Attitude.

Action: Torso relaxed, shoulders drawn back.

Expression: Careless or reckless audacity.

Sixteenth Attitude.

Action: Torso relaxed, shoulders drawn forward.

Expression: Imbecile resignation or patient endurance.

Seventeenth Attitude.

Action: Torso relaxed, shoulders drawn up.

Expression: Weak sensibility.

Eighteenth Attitude.

Action: Torso relaxed, shoulders drawn down.

Expression: Complete prostration or idiocy.

Nineteenth Attitude.

Action: Torso relaxed with abdominal predominance.

Expression: Careless or imbecile sensuality.

Twentieth Attitude.

Action: Torso relaxed with predominance of chest.

Expression: Careless rationality in motivity.

Twenty-first Attitude.

Action: Torso relaxed with abdominal predominance, shoulders drawn back.

Expression: Shameless sensuality with impotence or recklessness.

Twenty-second Attitude.

Action: Torso relaxed with abdominal predominance, shoulders drawn forward.

Expression: Sensuality with careless or chronic endurance.

Twenty-third Attitude.

Action: Torso relaxed with abdominal predominance, shoulders drawn up.

Expression: Careless sensuality with explosive temper in motivity.

Twenty-fourth Attitude.

Action: Torso relaxed with abdominal predominance, shoulders drawn down.

Expression: Idiotic sensuality.

Twenty-fifth Attitude.

Action: Torso relaxed with predominance of chest, shoulders drawn back.

Expression: Manly openness of motivity in fatigue or prostration.

Twenty-sixth Attitude.

Action: Torso relaxed with predominance of chest, shoulders drawn forward.

Expression: Manly endurance, or patience in fatigue or prostration.

Twenty-seventh Attitude.

Action: Torso relaxed with predominance of chest, shoulders drawn up.

Expression: Manly sensibility in fatigue or prostration.

Twenty-eighth Attitude.

Action: Torso relaxed with predominance of chest, shoulders drawn down.

Expression: Complete collapse of manly motivity.

Twenty-ninth Attitude.

Action: Torso contracted, shoulders drawn back.

Expression: Repressed audacity.

Thirtieth Attitude.

Action: Torso contracted, shoulders drawn forward.

Expression: Painful endurance.

Thirty-first Attitude.

Action: Torso contracted, shoulders drawn down.

Expression: Motivity in convulsion, agony.

Thirty-second Attitude.

Action: Torso contracted, shoulders drawn up.

Expression: Intense or repressed passion.

Thirty-third Attitude.

Action: Torso contracted with predominance of chest.

Expression: Intense repression of manly motivity.

Thirty-fourth Attitude.

Action: Torso contracted with predominance of chest, shoulders drawn back.

Expression: Intense repression of manly audacity.

Thirty-fifth Attitude.

Action: Torso contracted with predominance of chest, shoulders drawn forward.

Expression: Intense repression of manly endurance.

Thirty-sixth Attitude.

Action: Torso contracted with predominance of chest, shoulders raised.

Expression: Intense repression of manly ardor.

Expressions of Torso Relating Subject to Object.*Direct Action.**First Attitude.*

Action: Neither to nor from object.

Expression: Neutral impersonal mood of motivity.

Second Attitude.

Action: Leaning directly from object.

Expression: Repelled impersonal motivity.

Third Attitude.

Action: Direct leaning toward object.

Expression: Activity of impersonal interest, or attracted mood of motivity.

Fourth Attitude.

Action: Leaning or bowing before object.

Expression: Submissive mood in motivity.

*Indirect Action.**First Attitude.*

• Action: Neither to nor from the object in the oblique.

Expression: Neutral or suspensive personal mood of motivity.

Second Attitude.

Action: Leaning from object in the oblique.

Expression: Antipathetic personal mood of motivity.

Third Attitude.

Action: Leaning toward object in oblique.

Expression: Sympathetic personal mood in motivity.

Expressions of Torso—Gestures.*First Gesture.*

Action: Swaying from side to side.

Expression: Vacillation.

Second Gesture.

Action: Pivotal or twisting motion of torso.

Expression: Petty, childish impatience.

Third Gesture.

Action: Movement up and down from waist.

Expression: Utter demoralization of will, volitional impotence, despair of the weak.

Expressions of the Mouth.

In the mouth we find the same relations existing between

the actions of the jaw and the actions of the lips as that which exists between the actions of the legs and the actions of the arms.

Just as the limbs are vital agents of the body in gesticulation, so the mouth is the vital agent of expression in the face.

As in the legs we find the vital element of force predominating in their expressions, and in the arms the vital element of sensibility predominating in their expressions, so in the mouth we find that the lower jaw manifests by its actions various conditions of force, while the lips by their actions manifest various conditions of sensibility.

We begin, therefore, with expressions of the jaw and we will note those actions which take place in the perpendicular.

Expressions of the Jaw in the Perpendicular.

Simple.

EXERCISE I.

Action: Lower jaw normally closed upon upper.

Expression: Force in active repose.

EXERCISE II.

Action: Jaw slightly relaxed.

Expression: Force in passive repose.

EXERCISE III.

Action: Jaw well open.

Expression: Force in fatigue, suspense or enfeebled.

EXERCISE IV.

Action: Jaw completely relaxed.

Expression: Force in prostration.

EXERCISE V.

Action: Jaw tightly clenched.

Expression: Force in concentration or intensity.

Expression of Jaw in Horizontal or Breadths.

EXERCISE I.

Action: Jaw drawn to either side.

Expression: Convulsion.

Expressions of Jaw in the Lengths.

EXERCISE I.

Action: Normally in the lengths.

Expression: Force in repose.

EXERCISE II.

Action: Jaw advanced.

Expression: Force in audacity or explosion.

EXERCISE III.

Action: Jaw drawn back.

Expression: Force in timidity, terror or paralysis.

Circular Radiation in Gesticulation.**EXERCISE I.**

Stand in harmonic poise on right leg; relax right arm thoroughly from shoulder.

1st motion. Pivot eye of elbow outward to side.

2nd motion. Relaxing forearm from elbow, raise elbow out at side to height of shoulder.

3rd motion. Keeping upper arm in complete repose and relaxing hand from wrist, raise forearm from elbow, hand pendent, to arm, to earth, directly out at side.

4th motion. Keeping upper arm and forearm in as much repose as possible, raise and pivot hand at wrist directly out at side until hand is with arm, from earth.

5th motion. Relax hand at wrist and let it fall, to arm, to earth.

6th motion. Relax forearm at elbow and let it hang down at side.

7th motion. Relax whole arm at shoulder and let it fall normally at side.

EXERCISE II.

Stand in harmonic poise, Fourth Attitude, on left leg; repeat with left arm the motions designated in Exercise I. for right arm.

EXERCISE III.

Stand in First Attitude, feet-close together; repeat with both arms the motions of Exercise I.

EXERCISE IV.

Stand in harmonic poise, Fourth Attitude, on right leg; relax right arm completely from shoulder.

1st motion. Pivot eye of elbow as far to the front as possible.

2nd motion. Relaxing arm completely at elbow, raise elbow from shoulder directly out in front of the body.

3rd motion. Keeping upper arm in repose and relaxing hand completely at wrist, raise forearm directly out in front of body, hand pendent, to arm, to earth.

4th motion. Keeping fore and upper arm in as complete repose as possible, raise and pivot hand directly out in front of body until it is with arm, from earth.

5th motion. Relax hand at wrist and let it fall to arm, to earth.

6th motion. Relax forearm and hand from elbow and let them fall directly down in front of the body.

7th motion. Relax whole arm from shoulder and let it fall normally to side.

EXERCISE V.

Stand in harmonic poise, Fourth Attitude, on left leg and repeat with left arm the motions designated in Exercise IV. for the right arm.

EXERCISE VI.

Stand in First Attitude, feet close together, repeat with both arms the motions of Exercise IV.

EXERCISE VII.

Stand in harmonic poise, Fourth Attitude, on right leg; relax right arm completely from shoulder.

1st motion. Pivot eye of elbow as far to the front as possible.

2nd motion. Relaxing arm completely at elbow, raise elbow from shoulder directly out in front of the body.

3rd motion. Carry elbow from shoulder, keeping forearm pendent from the front of the body, horizontally in a circle as far back as possible.

4th motion. Keeping upper arm in complete repose and relaxing hand from wrist, raise forearm from elbow, hand pendent, to arm, to earth, directly out at side.

5th motion. Keeping upper and forearm in as much repose as possible, raise and pivot hand at wrist directly out at side, until hand is with arm, from earth.

6th motion. Relax hand at wrist and let it fall, to arm, to earth.

7th motion. Relax forearm at elbow and let it hang down at side.

8th motion. Relax whole arm at shoulder and let it fall normally at side.

EXERCISE VIII.

Stand in harmonic poise, Fourth Attitude, on left leg; repeat with left arm the motions of Exercise VII.

EXERCISE IX.

Stand in First Attitude, feet close together; repeat with both arms the motions of Exercise VII.

EXERCISE X.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Pivot eye of elbow as far to the front as possible.

2nd motion. Raise elbow from shoulder in front of body as high as possible in such a manner as to carry rim of index finger directly up in front of median line of body, forearm and hand being completely pendent from elbow.

3rd motion. Keeping hand completely pendent from wrist, raise forearm directly up from elbow, taking care not to disturb the repose of the upper arm.

In making this motion keep the end of the index finger, as far as it is possible with a relaxed hand, directly in front of the median line of the body.

4th motion. Keeping fore and upper arm in repose, raise hand directly up from wrist, pivoting it at same time in such a manner as to turn the palm directly out at right side.

5th motion. Relax hand at wrist and let it fall directly toward the median line of the body.

6th motion. Relax forearm at elbow, letting it fall directly in toward median line of body.

7th motion. Relax arm at shoulder and let it fall normally at side.

EXERCISE XI.

Stand in harmonic poise, Fourth Attitude, on left leg; repeat with left arm the motions of Exercise X. for right arm.

EXERCISE XII.

Stand in First Attitude, feet close together, repeat with both arms the motions of Exercise X.

EXERCISE XIII.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Pivot eye of elbow as far to the front as possible.

2nd motion. Raise elbow from shoulder in front of body as high as possible in such a manner as to carry rim of index finger directly up in front of median line of body, forearm and hand being completely pendent from elbow.

3rd motion. Keeping the wrist at the point in space attained in last motion, hand pendent, drop the arm until the elbow is on a level with the shoulder at the side.

4th motion. Keeping elbow at the level in space attained in last motion, hand pendent to arm, raise forearm from elbow directly up and out at side until it is completely unfolded from elbow, hand to arm, from earth.

5th motion. Unfold hand from wrist until it is with arm, from earth.

6th motion. Relax hand at wrist and let it fall to arm, to earth.

7th motion. Relax forearm at elbow and let it hang down at side.

8th motion. Relax whole arm at shoulder and let it fall normally at side.

EXERCISE XIV.

Stand in harmonic poise, Fourth Attitude, on left leg,

repeat with left arm the motions designated in Exercise XIII. for the right arm.

EXERCISE XV.

Stand in First Attitude, feet close together, repeat with both arms the motions of Exercise XIII.

EXERCISE XVI.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Pivot eye of elbow as far to the front as possible.

2nd motion. Raise elbow from shoulder in front of body as high as possible, in such a manner as to carry rim of index finger directly up in front of median line of body, forearm and hand being completely pendent from elbow.

3rd motion. Keeping wrist in same point in space as that attained at last motion, lower elbow directly down in front of body until it is on a level with the shoulder in such a manner as to throw the hand pendent at the wrist directly over the shoulder.

4th motion. Keeping elbow at point in space attained in last motion and hand pendent to arm at wrist, unfold forearm from elbow directly out in front of body until the elbow is straight, hand to arm, from earth.

5th motion. Unfold hand from wrist until it is with arm, from earth.

6th motion. Relax hand at wrist and let it fall to arm, to earth.

7th motion. Surrender forearm from elbow and let it swing directly in front of body.

8th motion. Relax whole arm at shoulder and let it fall normally at side.

EXERCISE XVII.

Stand in harmonic poise, Fourth Attitude, on left leg, repeat with the left arm the motions designated in Exercise XVI. for right arm.

EXERCISE XVIII.

Stand in First Attitude, feet close together, and repeat with both arms the motions designated in Exercise XVI. for right arm.

EXERCISE XIX.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Pivot eye of elbow as far to the front as possible.

2nd motion. Raise elbow from shoulder in front of body as high as possible in such a manner as to carry rim of index finger directly up in front of median line of body, forearm and hand being completely pendent from elbow.

3rd motion. Keeping wrist in same point in space attained in last motion, lower elbow directly to side from shoulder in such a manner as to bring the fingers of the hand pendent from wrist on a level with and directly in front of the shoulder.

4th motion. Keeping hand in same relation to arm as that attained at end of last motion and the elbow at the

same point in space, unfold forearm from elbow until it is directly down at side, hand to arm, fingers directly out in front.

5th motion. Unfold hand from wrist until it is with arm, palm directly out in front.

6th motion. Surrender the whole arm from the shoulder so that it shall hang normally at side.

EXERCISE XX.

Stand in harmonic poise, Fourth Attitude, on left leg, and repeat with the left arm the motions designated in Exercise XIX. for right arm.

EXERCISE XXI.

Stand in First Attitude, feet close together, and repeat with both arms the motions designated in Exercise XIX. for right arm.

EXERCISE XXII.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Pivot palm to front of body.

2nd motion. Keeping hand in same relation to arm as that attained in last motion, raise arm, elbow straight, hand pendent from wrist, from arm, to earth, until wrist is on a level with shoulder.

3rd motion. Keeping hand in same relation to arm as that attained at end of last motion, fold forearm from elbow directly up and in until wrist is over shoulder.

4th motion. Relax hand at wrist until it falls to arm, to earth.

5th motion. Keeping wrist at point in space attained at last motion, and relaxing hand completely at wrist, carry the elbow horizontally from the front to the side of the body in such a manner as to force the hand to become pendent directly in front of, instead of over, the shoulder.

6th motion. Keeping elbow at point in space attained in last motion and hand pendent to arm, to earth, unfold forearm from elbow until the arm is straight to the wrist.

7th motion. Keeping wrist at same point in space attained in last motion, raise and pivot the hand until it is with arm, with earth, thumb down.

8th motion. Relax hand completely at wrist until it is to arm, to earth.

9th motion. Relax forearm completely at elbow until it hangs pendent at side.

10th motion. Relax arm completely at shoulder until it falls normally at side.

EXERCISE XXIII.

Stand in harmonic poise, Fourth Attitude, on left leg, and repeat with the left arm the motions designated in Exercise XXII. for right arm.

EXERCISE XXIV.

Stand in First Attitude, feet close together, and repeat with both arms the motions designated in Exercise XXII. for right arm.

EXERCISE XXV.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Pivot palm to front of body.

2nd motion. Keeping hand in same relation to arm as that attained in last motion, raise arm, elbow straight, hand pendent from wrist, from arm, to earth, until wrist is on a level with shoulder.

3rd motion. Keeping hand in same relation to arm as that attained at end of last motion, fold forearm from elbow directly up and in until wrist is over shoulder.

4th motion. Relax hand at wrist until it falls to arm, to earth.

5th motion. Keeping wrist at point in space attained at last motion, and relaxing hand completely at wrist, carry the elbow horizontally from the front to the side of the body in such a manner as to force the hand to become pendent directly in front of, instead of over, the shoulder.

6th motion. Keeping elbow and wrist at same level as that attained at end of last motion, hand pendent to arm, to earth, unfold whole arm from the shoulder directly out in front of the body, hand to arm, to earth.

7th motion. Keeping wrist at same point in space attained in last motion, raise and pivot the hand until it is with arm, with earth, thumb down.

8th motion. Relax hand completely at wrist until it is to arm, to earth.

9th motion. Relax arm at elbow until it hangs in front of body.

10th motion. Relax arm completely at shoulder until it falls normally at side.

EXERCISE XXVI.

Stand in harmonic poise, Fourth Attitude, on left leg,

and repeat with left arm the motions designated in Exercise XXV. for right arm.

EXERCISE XXVII.

Stand in First Attitude, feet close together, and repeat with both arms the motions designated in Exercise XXV. for right arm.

EXERCISE XXVIII.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Pivot palm to front of body.

2nd motion. Keeping hand in same relation to arm as that attained in last motion, raise arm, elbow straight and pendent from wrist, from arm, to earth, until wrist is on a level with shoulder.

3rd motion. Keeping hand in same relation to arm as that attained at end of last motion, fold forearm from elbow directly up and in until wrist is over shoulder.

4th motion. Relax hand at wrist until it falls to arm, to earth.

5th motion. Keeping wrist at same point in space as that attained in last motion, and hand completely pendent, to arm, to earth, carry elbow obliquely out at side and up until it is directly above the shoulder.

6th motion. Keeping elbow at point in space attained in last motion, unfold forearm, keeping hand pendent until the arm is straight from shoulder up, hand pendent to arm, to earth.

7th motion. Keeping wrist at same point in space at-

tained in last motion, unfold and pivot hand at wrist until it is with arm and palm directly out at sides.

8th motion. Relax hand at wrist, let it fall to arm, to earth.

9th motion. Relax forearm at elbow until the hand hangs directly in front of shoulder.

10th motion. Relax whole arm at the shoulder until it falls normally to side.

EXERCISE XXIX.

Stand in harmonic poise, Fourth Attitude, on left leg, and repeat with left arm the motions designated in Exercise XXVIII. for right arm.

EXERCISE XXX.

Stand in First Attitude, feet close together, and repeat with both arms the motions designated in Exercise XXVIII. for right arm.

Expressions of Lips—Simple.

In the Perpendicular.

EXERCISE I.

Action: Normally closed.

Expression: Sensibility in repose.

EXERCISE II.

Action: Firmly closed or pressed tightly together.

Expression: Sensibility in repression, or control.

EXERCISE III.

Action: Gently surrendered and parted.

Expression: Sensibility in suspense, or abandonment.

Expressions of Lips.

In the Lengths.

EXERCISE I.

Action: Lips advanced.

Expression: Sensibility in explosion.

EXERCISE II.

Action: Lips drawn in.

Expression: Sensibility in concentration.

The first expression indicates the *passional tendency* of sensibility. The second expression indicates the *rational tendency* of sensibility.

The first is *sensuous* in its nature. The second is *cunning, witty, or malicious*, according to the action of the corners of the mouth.

Expressions of the Line of Meeting of the Lips or Corners of the Mouth.

EXERCISE I.

Action: Corners normal or neutral; that is, neither drawn up nor depressed.

Expression: Sensibility in indifference.

EXERCISE II.

Action: Corners tending upward.

Expression: Sensibility in approval.

EXERCISE III.

Action: Corners drawn downward.

Expression: Sensibility in disapproval.

Expressions of the Jaw—Complex.

EXERCISE I.

Action: Jaw advanced and clenched.

Expression: Intense audacity or concentrated determination of force.

EXERCISE II.

Action: Jaw drawn back and clenched.

Expression: Intensity of timidity.

EXERCISE III.

Action: Jaw advanced and slightly relaxed.

Expression: Force in active suspense.

EXERCISE IV.

Action: Jaw drawn back and slightly relaxed.

Expression: Force in timid or passive suspense.

EXERCISE V.

Action: Jaw completely relaxed and normal.

Expression: Force in complete surrender.

EXERCISE VI.

Action: Jaw drawn back and completely relaxed.

Expression: Force in abject surrender.

Expressions of Lips—Complex.

EXERCISE I.

Action: Lips normally advanced and drawn ^{up} at corners.

Expression: Sensuality.

EXERCISE II.

Action: Lips normally advanced and drawn down at corners.

Expression: Sensuous rejection, contempt or disgust.

EXERCISE III.

Action: Lips normally pressed together and drawn up at corners.

Expression: Repressed approval.

EXERCISE IV.

Action: Lips normally pressed together and drawn down at corners.

Expression: Repressed disapproval, grief or sadness in subjection.

EXERCISE V.

Action: Lips drawn in and raised at corners.

Expression: Witty, cunning or malicious approval, mockery.

EXERCISE VI.

Action: Lips drawn in and down at corners.

Expression: Concentrated grief or disapproval.

EXERCISE VII.

Action: Lips normally parted and drawn up at corners.

Expression: Approval plus abandonment equals pleasure.

EXERCISE VIII.

Action: Lips normally parted and drawn down at corners.

Expression: Disapproval plus abandonment equals surrender to grief, sorrow with exhaustion, chronic melancholy.

Complex Expressions of Jaw and Lips Combined.

EXERCISE I.

Action: Partial relaxation of jaw and lips, with normality.

Expression: Suspensive attention or simple surprise.

EXERCISE II.

Action: Complete relaxation of jaw and lips, in the normal.

Expression: Astonishment, amazement, wonder.

EXERCISE III.

Action: Partial relaxation of jaw and lips, corners drawn up.

Expression: Pleasant surprise or admiration.

EXERCISE IV.

Action: Partial relaxation of jaw and lips, corners drawn down.

Expression: Disagreeable surprise.

EXERCISE V.

Action: Complete relaxation of jaw and lips, corners drawn up.

Expression: Hilarity, laughter.

EXERCISE VI.

Action: Complete relaxation of jaw and lips, corners drawn down.

Expression: Horror.

EXERCISE VII.

Action: Partial relaxation of lips, jaw partially relaxed and drawn back.

Expression: Timid surprise.

EXERCISE VIII.

Action: Partial surrender of jaw drawn back, partial surrender of lips, corners raised.

Expression: Timid admiration.

EXERCISE IX.

Action: Partial surrender of jaw drawn back, partial surrender of lips, corners drawn down.

Expression: Fearful surprise.

EXERCISE X.

Action: Complete relaxation of jaw drawn back, complete relaxation of lips.

Expression: Timid amazement or wonder.

EXERCISE XI.

Action: Complete relaxation of jaw drawn back, complete relaxation of lips, corners drawn up.

Expression: Timid or affected hilarity or laughter.

EXERCISE XII.

Action: Complete relaxation of jaw drawn back, with complete relaxation of lips, corners drawn down.

Expression: Abject paralysis of fear or terror.

Elastic Exercises of Legs.

Stand in harmonic poise upon the ball of left foot, right leg completely relaxed at side.

1st motion. Hop up upon the toes of left foot at the same time throwing right leg fully extended and straight in front of median line of body.

2nd motion. Hop from the toes of left foot, bending the left knee in such a way as to bring the back of the calf of the leg well up against the thigh, at the same time bring the toe of the right foot directly to the spot on the earth from which the toes of the left foot have just been withdrawn, passing the weight of the body thus to the toes of the right foot.

3rd motion. Hop upon toes of right foot once, at the same time unfolding the left leg from the back of the thigh

and flinging it freely out directly in front of the median line of the body, knee straight.

4th motion. Hop again from the toes of the right foot, folding up the back of the calf of the right leg upon the back of its thigh, at the same time bringing the toes of the left foot to the spot on the earth from which the toes of the right foot have just been withdrawn, thus passing the weight of the body from the right to the left leg.

Repeat these motions one after the other, going back from fourth to first motion, and so on as often as possible without painful fatigue, taking care to make the motions as elastic as possible at the ankle and kneejoints, both of which bend when the leg receives the weight of the body, and both of which become thoroughly straightened out when the free leg is thrown out in front of the median line.

Exercise of the Muscles of the Brow.

The brows are capable of four distinct movements:

- 1st. Of being lifted equally from their centres.
- 2nd. Of being contracted or drawn down at their inner corners toward the nose.
- 3rd. Of being drawn together and up toward centre of forehead at their inner corners.
- 4th. Of being lifted at their outer corners only.

The exercise for the muscles of the brows consists in making each of the actions above described, the one after the other, in the order above named without in any way whatever mixing these motions; that is, without coloring any one of the actions with any of the others.

When each of these actions can be made independent of the other, then they may be combined ; but any combination made in the beginning will tend to develop a habit of mixing these motions, which will interfere with the purity and precision which perfects the action of the brows.

In making the motions of the eye-brows, be very careful to keep the eye-lids absolutely in repose and completely unaffected by the actions of the brows.

Spiral Radiation in Gesticulation.

This form of gesticulation combines straight and circular radiation, and is appropriate to the most poetic and ideal form of expression.

EXERCISE I.

Stand in harmonic poise, Fourth Attitude, on right leg, right arm normally pendent at side.

1st motion. Raise right arm, elbow straight, hand pendent directly in front of median line of the body, until wrist is on a level with chin.

2nd motion. Keeping wrist in same point in space as that attained in last motion, raise hand to from arm, from earth.

3rd motion. Keeping wrist at same point in space as that attained during last motion and keeping hand from arm, pivot it in a semicircle out and down at side until it is from arm, to earth.

4th motion. Keeping wrist at same point in space attained during last motion, raise hand, to arm, from earth.

5th motion. Keeping hand to arm and wrist on same level as that attained during last motion, fold forearm on upper arm; carry elbow perpendicularly down until ends of fingers touch the shoulder.

6th motion. Keeping wrist at same point in space as that attained at end of last motion and hand completely relaxed, carry elbow up and out at side until it is on a level with the shoulder and the hand is pendent to earth.

7th motion. Keeping wrist at same point in space as that attained during last motion, carry elbow down and in at side in such a manner as to throw the pendent hand directly out in front of arm.

8th motion. Keeping wrist on same level as that retained during last motion, unfold and straighten the arm by lifting the elbow directly out in front of the median line of the body, at the same time lifting the hand to from arm, from earth.

The action of the hand and arm in this motion must begin and end in exactly the same time.

9th motion. Same as third motion.

10th motion. Same as fourth motion.

11th motion. Same as fifth motion.

12th motion. Same as sixth motion.

13th motion. Same as seventh motion, except that the pendent hand is thrown out at the side instead of in front of the arm.

14th motion. Same as eighth motion, directly out at side instead of in front of the body.

15th motion. Keeping hand from arm, from earth, drop arm, elbow straight, normally at side.

16th motion. Drop hand normally at side.

EXERCISE II.

Same as Exercise I., with the left arm, standing in harmonic poise, Fourth Attitude, on left leg.

EXERCISE III.

Same as Exercise I., with both arms, in First Attitude, feet close together.

EXERCISE IV.

Stand in harmonic poise on right leg.

1st motion. Raise arm pendent from elbow, hand pendent, with palm pivoted to the front directly in front of median line of the body, until elbow is on a level with the shoulder.

2nd motion. Keeping elbow at same point in space as that attained in last motion, unfold the forearm until the whole arm is straight, at the same time pivoting the pendent hand at wrist in a complete circle, ending its pivotal action in the gesture attitude of with arm, from earth.

3rd motion. Keeping the wrist at same point in space as that attained in last motion, fold hand to arm, from earth.

4th motion. Keeping hand to arm and wrist on same level as that retained during last motion, fold forearm on upper arm, carrying elbow perpendicularly down until ends of fingers touch the shoulder.

5th motion. Keeping wrist at same point in space as that attained at end of last motion and hand completely relaxed, carry elbow up and out at side until it is on a level with the shoulder, and the hand is pendent to earth.

6th motion. Keeping elbow at same point as that attained in last motion, unfold forearm straight out at side, at the same time pivoting pendent hand completely in a circle into the gesture attitude of with arm, from earth.

7th motion. Fold hand to arm, from earth.

8th motion. Same as fifth motion of Exercise I. at the side, instead of in front of the body.

9th motion. Keeping wrist at same point in space as attained in last motion, raise elbow until it is on a level with the shoulder, at the same time pivoting the hand to arm until it is with earth, thumb down and ends of fingers in front of body.

10th motion. Keeping the end of middle finger on same level in space as that attained at end of last motion, unfold arm directly out in front of median line, at same time pivoting the hand at the wrist in such a manner as to bring it, at the end of the motion of the arm, with arm, from earth.

11th motion. Relax hand and let it fall to arm, to earth.

12th motion. Relax whole arm from shoulder and let it fall normally to side.

EXERCISE V.

Same as Exercise IV., with the left arm, harmonic poise, in Fourth Attitude, on left leg.

EXERCISE VI.

Same as Exercise IV., with both arms, body erect, in First Attitude, feet close together.

EXERCISE VII.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Raise arm pendent from elbow, hand pendent with palm, pivoted to the front directly in front of the median line of the body, until elbow is on a level with the shoulder.

2nd motion. Keeping elbow at same point in space as that attained in last motion, unfold the forearm until the whole arm is straight, at the same time pivoting the pendent hand at wrist in a complete circle, entering its pivotal action in the gesture attitude of with arm, from earth.

3rd motion. Keeping palm from earth and ends of fingers pointing directly in front of arm and wrist on same level in space as that attained at end of last motion, carry elbow perpendicularly down at side, folding inside of forearm upon upper arm.

4th motion. Keeping hand from arm, in the same relation to wrist as that attained in last motion and the end of the index finger at exactly the same point in space, raise elbow directly out at side until it is on a level with the shoulder.

5th motion. Keeping the end of the index finger at same point in space retained during last motion, and the elbow at same point in space as that attained at end of last motion, raise the wrist until the hand is to arm, to earth.

6th motion. Keeping elbow and wrist at same point in space as that attained at end of last motion, pivot hand to to arm, with earth, thumb down.

7th motion. Keeping end of index finger on same level as that attained in last motion, and elbow at same point as that retained during last motion, straighten arm directly out at side, at same time pivoting the hand to with arm, to earth.

6th motion. Keeping elbow at same point as that attained in last motion, unfold forearm straight out at side, at the same time pivoting pendent hand completely in a circle into the gesture attitude of with arm, from earth.

7th motion. Fold hand to arm, from earth.

8th motion. Same as fifth motion of Exercise I. at the side, instead of in front of the body.

9th motion. Keeping wrist at same point in space as attained in last motion, raise elbow until it is on a level with the shoulder, at the same time pivoting the hand to arm until it is with earth, thumb down and ends of fingers in front of body.

10th motion. Keeping the end of middle finger on same level in space as that attained at end of last motion, unfold arm directly out in front of median line, at same time pivoting the hand at the wrist in such a manner as to bring it, at the end of the motion of the arm, with arm, from earth.

11th motion. Relax hand and let it fall to arm, to earth.

12th motion. Relax whole arm from shoulder and let it fall normally to side.

EXERCISE V.

Same as Exercise IV., with the left arm, harmonic poise, in Fourth Attitude, on left leg.

EXERCISE VI.

Same as Exercise IV., with both arms, body erect, in First Attitude, feet close together.

EXERCISE VII.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Raise arm pendent from elbow, hand pendent with palm, pivoted to the front directly in front of the median line of the body, until elbow is on a level with the shoulder.

2nd motion. Keeping elbow at same point in space as that attained in last motion, unfold the forearm until the whole arm is straight, at the same time pivoting the pendent hand at wrist in a complete circle, entering its pivotal action in the gesture attitude of with arm, from earth.

3rd motion. Keeping palm from earth and ends of fingers pointing directly in front of arm and wrist on same level in space as that attained at end of last motion, carry elbow perpendicularly down at side, folding inside of forearm upon upper arm.

4th motion. Keeping hand from arm, in the same relation to wrist as that attained in last motion and the end of the index finger at exactly the same point in space, raise elbow directly out at side until it is on a level with the shoulder.

5th motion. Keeping the end of the index finger at same point in space retained during last motion, and the elbow at same point in space as that attained at end of last motion, raise the wrist until the hand is to arm, to earth.

6th motion. Keeping elbow and wrist at same point in space as that attained at end of last motion, pivot hand to to arm, with earth, thumb down.

7th motion. Keeping end of index finger on same level as that attained in last motion, and elbow at same point as that retained during last motion, straighten arm directly out at side, at same time pivoting the hand to with arm, to earth.

8th motion. Keeping elbow at same point in space as that attained during last motion, and the end of index finger on the same level and in the same linear relation to the body as that attained at end of last motion, carry the back of the wrist horizontally to the front until the hand is to arm, with earth, thumb down.

9th motion. Keeping elbow at same point in space as that retained during last motion, and hand in same relation to arm as that attained in last motion, fold back of the forearm horizontally in toward the shoulder until the index finger points directly to the front of the body.

10th motion. Keeping the index finger on same level and in same linear relation to the body as that attained at end of last motion, and the elbow on same level as that retained during last motion, straighten the whole arm directly out in front, at same time pivoting hand at wrist until it is at the end of the motion of the arm with arm, from earth.

11th motion. Relax hand and let it become pendent to arm, to earth.

12th motion. Relax arm at shoulder and let it fall normally to side.

EXERCISE VIII.

Same as Exercise VII., on left leg and with left arm.

EXERCISE IX.

Same as Exercise VII., in First Attitude, and with both arms.

EXERCISE X.

Stand in harmonic poise, Fourth Attitude, on right leg.

1st motion. Raise elbow, forearm pendent, hand pivoted to the front, with thumb out at side in such a manner as to carry the hand up the median line of the body as high as possible above the shoulder.

2nd motion. Keeping the elbow at the point in space attained at end of last motion, unfold forearm from elbow, straight above the body, at same time pivoting the hand to arm, until the arm is straight, when the hand straightens to with arm, palm well turned in toward the back of the body.

3rd motion. Keeping wrist at same point in space as that attained at end of last motion, drop hand to arm with ends of fingers poised directly over the shoulder.

4th motion. Keeping hand to arm and ends of fingers in same lineal relation to body as that attained at end of last motion, carry elbow down and out at side until it is on a level with the shoulder, folding forearm toward upper arm and bringing ends of fingers to top of shoulder.

5th motion. Keeping elbow at same point in space as that attained in last motion and hand pendent to earth, unfold forearm horizontally out in front of elbow until it is at a right angle with the upper arm.

6th motion. Keeping elbow at same point in space as that attained in last motion and wrist in same point of space attained at end of last motion, raise hand, to arm, with earth, thumb down.

7th motion. Keeping elbow at same point in space as that attained during last motion, straighten arm directly out at side, at same time pivoting hand to with arm, from earth.

8th motion. Surrender hand to to arm, to earth.

9th motion. Surrender arm from shoulder and let it fall normally to side.

EXERCISE XI.

Same as Exercise X., with left arm, on left leg.

EXERCISE XII.

Same as Exercise X., with both arms in First Attitude, feet close together.

Exercise of Lids.

There are two lids to the eye, the upper or major lid, and the lower or minor lid. The upper lid can be drawn up or lowered at will in one direction only, viz: the direct perpendicular. The lower lid can be drawn up in the perpendicular in three different ways:

1st. In the direct perpendicular, when it is evenly lifted at the centre.

2nd. In the oblique inward perpendicular, in which case it is drawn up at the inner corner of the eye.

3rd. In the oblique outward perpendicular, in which case it is drawn up toward the outer corner of the eye.

The lower lid cannot be drawn down at all, but it can be more or less relaxed downward.

The upper lid can be both drawn down and relaxed downward.

The further that each of these distinct actions of the eye-lids can be carried in their respective directions without

having the action of either lid interfere with the repose of the other, the greater will be the development of the expressive capacity of the eye.

Upper Lid.

EXERCISE I.

Commencing with the eyes closed, raise upper lid, commanding each degree of its elevation as far up under the brow as possible.

EXERCISE II.

Commencing with the eye normally open, slowly relax the upper lid, until of its own weight it closes over the eyeball.

Lower Lid.

EXERCISE I.

Raise lid directly in the centre.

EXERCISE II.

Draw lid up at its inner corner.

EXERCISE III.

Draw lid up at its outer corner.

Try to make each of these motions of lower lid without combining it with either of the others.

EXERCISE IV.

Commencing with the lower lid in its normal attitude, endeavor to relax it in such a way as to become sufficiently low to expose the lower portion of the eye-ball.

The last exercise is the most difficult of all, and often requires many weeks of patient relaxation of the muscles before any drooping of the lower lid becomes apparent.

Transition in Circular Radiation.

Circular radiation is that in which the evolution of the expression in the arm begins at the shoulder and first affects the upper arm, then passes to the elbow and affects the forearm, and last reveals itself by the unfolding of hand at wrist.

It implies a relaxed and unconscious condition in hand and forearm, when the upper arm is in action; therefore, in all transitive motions in circular gesticulation the expression of the first gesture passes entirely away from the hand and forearm, both of these portions of the arm becoming relaxed before the new emotion radiates into a new gesture.

In transitive motions with circular radiation the order of action is as follows:

1st. Arm radiates from its normal repose at the side in a circular form to its first gesture, whatever that may be.

2nd. In passing from one gesture directly to another, the hand first becomes relaxed, then the forearm, then the upper arm passes immediately into the position essential to the proper radiation of the new gesture in the circular form; the forearm and hand then unfold successively into the new gesture.

The Eye.

The eye, as a whole, is a distinctly mental agent of expression, revealing with especial precision the perceptive and intellectual life of the individual.

Its expressive organization naturally divides itself into two parts, each of which performs a function peculiarly its own and complementary to the other.

1st. The eye-ball, whose function is entirely a passive one and purely indicative in its nature; it indicates the direction from which an impression comes or to which an impression tends.

Its office is to convey those impressions to the being which are the cause of its expressions; its action necessarily precedes all action in the body, as no expression can have a rational cause without impression; therefore, no action of the eye can be properly interpreted without first observing the direction of the eye-ball and the relation which it establishes between the subject and the object to which it attends, or for which it intends.

2nd. The active side of the expression, or organization, of the eye which consists of the upper and lower lids and the eye-brow, the functions of which are to reveal those conditions of the being produced by the impressions received through the eye-ball.

As the expressive functions of the eye-ball have already been carefully considered in determining the expressions of the head, nothing remains now for our study of the eye but the active side of its expressive organization.

Careful observation of the functions performed by its different parts reveals the following facts:

1st. That the lower lid is the vital agent of expression in the eye, revealing especially the sensitive conditions of the mind.

2nd. The brow is the mental agent of expression in the eye, manifesting most forcibly the perceptive conditions and tendencies of the mind.

The upper lid is the motive agent of expression in the eye, revealing the selective or volitional tendencies of the mind.

In other words, the lower lid is the thermometer of sensation in the mind. In proportion to its altitude will be the sensitive tension of the mind. In proportion to its depression will be the absence of sensibility in the mind.

The brow is the thermometer of perception in the mind. In proportion to its altitude will be the objective action of the mind. In proportion to its depression or contraction will be the subjective action of the mind.

The upper lid is the thermometer of volition in the mind. In proportion to its altitude will be the exaltation of the volitional or selective activity of the mind. In proportion to its depression or surrender will be the absence of the volitional or selective activity of the mind.

As the eye is peculiarly a mental agent of expression, we begin our study of its expression by noting the actions of that portion of its organization which is most positively mental in its manifestation.

Expressions of Eye-Brow—Simple.

First Attitude.

Action: Normal.

Expression: Mind in repose, indifference, or non-responsiveness.

Second Attitude.

Action: Brow lifted normally from centre.

Expression: Mind in objective excitement or interest, observation, passional action of brow.

Third Attitude.

Action: Brow normally contracted at its inner corner toward the root of the nose.

Expression: Mind in subjectivity or intensity, reflection, rational action of brow.

Fourth Attitude.

Action: Brow lifted and contracted at inner corner.

Expression: Mind in pain, perplexity or anxiety.

Fifth Attitude.

Action: Brow lifted at outer corner.

Expression: Mind in abnormal or imaginative passional action.

Expressions of Eye-Brow—Complex.

First Attitude.

Action: Brow lifted at centre and outer corner, the last predominating in action.

Expression: Imaginative energy of observation.

Second Attitude.

Action: Brow lifted at centre, inner corner lifted and contracted.

Expression: Painful, passionate excitement appropriate to passions of a timid or despairing order.

Third Attitude.

Action: Brow contracted down at inner corner and lifted at outer corner.

Expression: Mind in antagonism, passionate or rational contention.

There is one more action of the brow which is abnormal as an attitude but normal as a bearing, manifesting the characteristic of a certain type of mind, rather than any passing emotion of mind. This action is as follows:

Action: Brow depressed or drawn down at its outer corner.

Expression: Mind in prostration, or in the unimaginative type.

Gesture of Arms with Circular Radiation.

Practice with Circular Radiation gestures given for Straight Radiation. See pages 104 to 109.

Expressions of Lower Eye-Lids.*First Attitude.*

Action: Normal.

Expression: Mental sensibility in repose or serenity.

Second Attitude.

Action: Lifted normally in the centre.

Expression: Mental sensibility in excitement, simple sensitive tension of mind.

Third Attitude.

Action: Lifted and drawn in at inner corner.

Expression: Sensibility in antagonism, sinister or painful tension of mind.

Fourth Attitude.

Action: Lifted at outer corner.

Expression: Mental sensibility in enjoyment, pleasurable sensitive tension of mind.

Fifth Attitude.

Action: Lowered by relaxation.

Expression: Lack of sensibility in the mind, cool, calm, phlegmatic type.

Expression of Upper Eye-Lids.

First Attitude.

Action: Eye closed by complete relaxation of upper lid.

Expression: Volitional prostration of insensibility, or death.

Second Attitude.

Action: Raised until it is half way between the lower edge of pupil and lower edge of the iris of the eye-ball.

Expression: Somnolence.

Third Attitude.

Action: Raised until it uncovers one half of pupil.

Expression: Prostration of intoxication.

Fourth Attitude.

Action: Raised until it uncovers two-thirds of pupil.

Expression: Volitional indifference, or rejection.

Fifth Attitude.

Action: Raised to the upper edge of the pupil.

Expression: Normal repose or serenity of will in the mind.

Sixth Attitude.

Action: Raise to half way between upper edge of pupil and upper edge of iris.

Expression: Animated attention of interest of will in mind.

Seventh Attitude.

Action: Raised to upper edge of iris.

Expression: Earnest attention of will in mind.

Eighth Attitude.

Action: Raised so as to show the white of the eye above the iris.

Expression: Excited or eager, vehement attention, or interest of will in mind.

Ninth Attitude.

Action: Fully raised.

Expression: Frantic attention, or interest of will in mind.

Transition in Spiral Radiation.

This form of transition is precisely the same as the circular form, with this difference in the relaxation of forearm and hand from the elbow: the tendency is for the palm of the hand to come pivoted to the front in the relaxing movement.

In the unfolding of the forearm from the elbow and the hand from the wrist, there is throughout the radiation into the new gesture just sufficient pivotal action of the hand to bring it into the attitude at the wrist appropriate to the gesture radiated.

Combined Expressions of Eye-Brow and Lower Lid.

With the knowledge of the significance of the simple and complex attitudes of the brow and lids previously given, the student has the key to the interpretation of the meaning of all the complex motions of the expressive organization of the eye.

Three species of expression may be noted in these complex actions of the eye:

1st. Natural expression, easily explained, because the meaning of the action of one part of the eye is perfectly consistent with the meaning of the other.

2nd. Abnormal expression, which can only be explained by some abnormal disease or deformity in the eye of the individual.

3rd. Utilitarian action, or that deliberately assumed for some useful reason.

The combination of all the attitudes of the upper lid with all the attitudes of the brow are here given, but after one or two examples, the formulation of the expression is left as an especially interesting study.

First Attitude.

Action: Upper lid, First Attitude; brow normal.

Expression natural: Insensibility, death.

Expression abnormal: As in the blind.

Expression utilitarian: Mind in repose, reflection.

Second Attitude.

Action: Upper lid, First Attitude; brow raised normally from centre.

Expression natural: Objective tendency in mind plus prostration of death or sleep equals absurdity.

Expression abnormal: Objective interest.

Expression utilitarian: Objective subjectivity.

Third Attitude.

Action: Upper lid, First Attitude; brow, Third Attitude.

Expression natural: Intense subjectivity of mind.

Expression abnormal: Intense reflection of the blind.

Expression utilitarian: Eye closed to assist intensity of reflection.

Fourth Attitude.

Action: Upper lid, First Attitude; brow, Fourth Attitude.

Expression:

Fifth Attitude.

Action: Upper lid, First Attitude; brow, Fifth Attitude.

Expression:

Sixth Attitude.

Action: Upper lid, First Attitude; brow, First Complex Attitude.

Expression:

Seventh Attitude.

Action: Upper lid, First Attitude; brow, Second Complex Attitude.

Expression:

Eighth Attitude.

Action: Upper lid, First Attitude; brow, Third Complex Attitude.

Expression:

Ninth Attitude.

Action: Upper lid, First Attitude; brow, Fourth Complex Attitude.

Expression:

Tenth Attitude.

Action: Upper lid, Second Attitude; brow, First Attitude.

Expression:

Eleventh Attitude.

Action: Upper lid, Second Attitude; brow, Second Attitude.

Expression:

Twelfth Attitude.

Action: Upper lid, Second Attitude; brow, Third Attitude.

Expression:

Thirteenth Attitude.

Action: Upper lid, Second Attitude; brow, Fourth Attitude.

Expression:

Fourteenth Attitude.

Action: Upper lid, Second Attitude; brow, Fifth Attitude.

Expression:

Fifteenth Attitude.

Action: Upper lid, Second Attitude; brow, First Complex Attitude.

Expression:

Sixteenth Attitude.

Action: Upper lid, Second Attitude; brow, Second Complex Attitude.

Expression:

Seventeenth Attitude.

Action: Upper lid, Second Attitude; brow, Third Complex Attitude.

Expression:

Eighteenth Attitude.

Action: Upper lid, Second Attitude; brow, Fourth Complex Attitude.

Expression:

Nineteenth Attitude.

Action: Upper lid, Third Attitude; brow, First Attitude.

Expression:

Twentieth Attitude.

Action: Upper lid, Third Attitude; brow, Second Attitude.

Expression:

Twenty-first Attitude.

Action: Upper lid, Third Attitude; brow, Third Attitude.

Expression:

Twenty-second Attitude.

Action: Upper lid, Third Attitude; brow, Fourth Attitude.

Expression:

Twenty-third Attitude.

Action: Upper lid, Third Attitude; brow, Fifth Attitude.

Expression:

Twenty-fourth Attitude.

Action: Upper lid, Third Attitude; brow, First Complex Attitude.

Expression:

Twenty-fifth Attitude.

Action: Upper lid, Third Attitude; brow, Second Complex Attitude.

Expression:

Twenty-sixth Attitude.

Action: Upper lid, Third Attitude; brow, Third Complex Attitude.

Expression:

Twenty-seventh Attitude.

Action: Upper lid, Third Attitude; brow, Abnormal Attitude.

Expression:

Twenty-eighth Attitude.

Action: Upper lid, Fourth Attitude; brow, First Attitude.

Expression:

Twenty-ninth Attitude.

Action: Upper lid, Fourth Attitude; brow, Second Attitude.

Expression:

Thirtieth Attitude.

Action: Upper lid, Fourth Attitude; brow, Third Attitude.

Expression:

Thirty-first Attitude.

Action: Upper lid, Fourth Attitude; brow, Fourth Attitude.

Expression:

Thirty-second Attitude.

Action: Upper lid, Fourth Attitude; brow, Fifth Attitude.

Expression:

Thirty-third Attitude.

Action: Upper lid, Fourth Attitude; brow, First Complex Attitude.

Expression:

Thirty-fourth Attitude.

Action: Upper lid, Fourth Attitude; brow, Second Complex Attitude.

Expression:

Thirty-fifth Attitude.

Action: Upper lid, Fourth Attitude; brow, Third Complex Attitude.

Expression:

Thirty-sixth Attitude.

Action: Upper lid, Fourth Attitude; brow, Abnormal Attitude.

Expression:

Thirty-seventh Attitude.

Action: Upper lid, Fifth Attitude; brow, First Attitude.

Expression:

Thirty-eighth Attitude.

Action: Upper lid, Fifth Attitude; brow, Second Attitude.

Expression:

Thirty-ninth Attitude.

Action: Upper lid, Fifth Attitude; brow, Third Attitude.

Expression:

Fortieth Attitude.

Action: Upper lid, Fifth Attitude; brow, Fourth Attitude.

Expression:

Forty-first Attitude.

Action: Upper lid, Fifth Attitude; brow, Fifth Attitude.

Expression:

Forty-second Attitude.

Action: Upper lid, Fifth Attitude; brow, First Complex Attitude.

Expression:

Forty-third Attitude.

Action: Upper lid, Fifth Attitude; brow, Second Complex Attitude.

Expression:

Forty-fourth Attitude.

Action: Upper lid, Fifth Attitude; brow, Third Complex Attitude.

Expression:

Forty-fifth Attitude.

Action: Upper lid, Fifth Attitude; brow, Abnormal Attitude.

Expression:

Forty-sixth Attitude.

Action: Upper lid, Sixth Attitude; brow, First Attitude.

Expression:

Forty-seventh Attitude.

Action: Upper lid, Sixth Attitude; brow, Second Attitude.

Expression:

Forty-eighth Attitude.

Action: Upper lid, Sixth Attitude; brow, Third Attitude.

Expression:

Forty-ninth Attitude.

Action: Upper lid, Sixth Attitude; brow, Fourth Attitude.

Expression:

Fiftieth Attitude.

Action: Upper lid, Sixth Attitude; brow, Fifth Attitude.

Expression:

Fifty-first Attitude.

Action: Upper lid, Sixth Attitude; brow, First Complex Attitude.

Expression:

Fifty-second Attitude.

Action: Upper lid, Sixth Attitude; brow, Second Complex Attitude.

Expression:

Fifty-third Attitude.

Action: Upper lid, Sixth Attitude; brow, Third Complex Attitude.

Expression:

Fifty-fourth Attitude.

Action: Upper lid, Sixth Attitude; brow, Abnormal Attitude.

Expression:

Fifty-fifth Attitude.

Action: Upper lid, Seventh Attitude; brow, First Attitude.

Expression:

Fifty-sixth Attitude.

Action: Upper lid, Seventh Attitude; brow, Second Attitude.

Expression:

Fifty-seventh Attitude.

Action: Upper lid, Seventh Attitude; brow, Third Attitude.

Expression:

Fifty-eighth Attitude.

Action: Upper lid, Seventh Attitude; brow, Fourth Attitude.

Expression:

Fifty-ninth Attitude.

Action: Upper lid, Seventh Attitude; brow, Fifth Attitude.

Expression:

Sixtieth Attitude.

Action: Upper lid, Seventh Attitude; brow, First Complex Attitude.

Expression:

Sixty-first Attitude.

Action: Upper lid, Seventh Attitude; brow, Second Complex Attitude.

Expression:

Sixty-second Attitude.

Action: Upper lid, Seventh Attitude; brow, Third Complex Attitude.

Expression:

Sixty-third Attitude.

Action: Upper lid, Seventh Attitude; brow, Abnormal Attitude.

Expression:

Sixty-fourth Attitude.

Action: Upper lid, Eighth Attitude; brow, First Attitude.

Expression:

Sixty-fifth Attitude.

Action: Upper lid, Eighth Attitude; brow, Second Attitude.

Expression:

Sixty-sixth Attitude.

Action: Upper lid, Eighth Attitude; brow, Third Attitude.

Expression:

Sixty-seventh Attitude.

Action: Upper lid, Eighth Attitude; brow, Fourth Attitude.

Expression:

Sixty-eighth Attitude.

Action: Upper lid, Eighth Attitude; brow, Fifth Attitude.

Expression:

Sixty-ninth Attitude.

Action: Upper lid, Eighth Attitude; brow, First Complex Attitude.

Expression:

Seventieth Attitude.

Action: Upper lid, Eighth Attitude; brow, Second Complex Attitude.

Expression:

Seventy-first Attitude.

Action: Upper lid, Eighth Attitude; brow, Third Complex Attitude.

Expression:

Seventy-second Attitude.

Action: Upper lid, Eighth Attitude; brow, Abnormal Attitude.

Expression:

Seventy-third Attitude.

Action: Upper lid, Ninth Attitude; brow, First Attitude.

Expression:

Seventy-fourth Attitude.

Action: Upper lid, Ninth Attitude; brow, Second Attitude.

Expression:

Seventy-fifth Attitude.

Action: Upper lid, Ninth Attitude; brow, Third Attitude.

Expression:

Seventy-sixth Attitude.

Action: Upper lid, Ninth Attitude; brow, Fourth Attitude.

Expression:

Seventy-seventh Attitude.

Action: Upper lid, Ninth Attitude; brow, Fifth Attitude.

Expression:

Seventy-eighth Attitude.

Action: Upper lid, Ninth Attitude; brow, First Complex Attitude.

Expression:

Seventy-ninth Attitude.

Action: Upper lid, Ninth Attitude; brow, Second Complex Attitude.

Expression:

Eightieth Attitude.

Action: Upper lid, Ninth Attitude; brow, Third Complex Attitude.

Expression:

Eighty-first Attitude.

Action: Upper lid, Ninth Attitude; brow, Abnormal Attitude.

Expression:

Gestures of Arm, with Spiral Radiation.

Practice with Spiral Radiation, gestures given for Straight Radiation See pages 104 to 109.

Expressions of Eye-brow and Upper and Lower Lids Combined—Complex.

Combine all the attitudes of the upper lid, brow and lower lid, and formulate their expression.

First Attitude. Action: Upper lid, First Attitude; brow, normal; lower lid, First Attitude.

Expression:

Second Attitude. Action: Upper lid, First Attitude; brow, normal; lower lid, Second Attitude.

Expression:

Third Attitude. Action: Upper lid, First Attitude; brow, normal; lower lid, Third Attitude.

Expression:

Fourth Attitude. Action: Upper lid, First Attitude; brow, normal; lower lid, Fourth Attitude.

Expression:

Fifth Attitude. Action: Upper lid, First Attitude; brow, normal; lower lid, Fifth Attitude.

Expression:

Sixth Attitude. Action: Upper lid, First Attitude;
brow, Second Attitude; lower lid, First Attitude.

Expression:

Seventh Attitude. Action: Upper lid, First Attitude;
brow, Second Attitude; lower lid, Second Attitude.

Expression:

Eighth Attitude. Action: Upper lid, First Attitude;
brow, Second Attitude; lower lid, Third Attitude.

Expression:

Ninth Attitude. Action: Upper lid, First Attitude;
brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

Tenth Attitude. Action: Upper lid, First Attitude;
brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

Eleventh Attitude. Action: Upper lid, First Attitude;
brow, Third Attitude; lower lid, First Attitude.

Expression:

Twelfth Attitude. Action: Upper lid, First Attitude;
brow, Third Attitude; lower lid, Second Attitude.

Expression:

tude; brow, First Complex Attitude; lower lid, First Attitude.

Expression :

Twenty-seventh Attitude. Action: Upper lid, First Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression :

Twenty-eighth Attitude. Action: Upper lid, First Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression :

Twenty-ninth Attitude. Action: Upper lid, First Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression :

Thirtieth Attitude. Action: Upper lid, First Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression :

Thirty-first Attitude. Action: Upper lid, First Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression :

Thirty-second Attitude. Action: Upper lid, First Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

Thirty-third Attitude. Action: Upper lid, First Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

Thirty-fourth Attitude. Action: Upper lid, First Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

Thirty-fifth Attitude. Action: Upper lid, First Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

Thirty-sixth Attitude. Action: Upper lid, First Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

Thirty-seventh Attitude. Action: Upper lid, First

Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

Thirty-eighth Attitude. Action: Upper lid, First Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

Thirty-ninth Attitude. Action: Upper lid, First Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

Fortieth Attitude. Action: Upper lid, First Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

Forty-first Attitude. Action: Upper lid, First Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

Forty-second Attitude. Action: Upper lid, First Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

Forty-third Attitude. Action: Upper lid, First Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

Forty-fourth Attitude. Action: Upper lid, First Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

Forty-fifth Attitude. Action: Upper lid, First Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

Forty-sixth Attitude. Action: Upper lid, Second Attitude; brow, First Attitude; lower lid, First Attitude.

Expression:

Forty-seventh Attitude. Action: Upper lid, Second Attitude; brow, First Attitude; lower lid, Second Attitude.

Expression:

Forty-eighth Attitude. Action: Upper lid, Second Attitude; brow, First Attitude; lower lid, Third Attitude.

Expression:

Forty-ninth Attitude. Action: Upper lid, Second Attitude; brow, First Attitude; lower lid, Fourth Attitude.

Expression:

Fiftieth Attitude. Action: Upper lid, Second Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

Fifty-first Attitude. Action: Upper lid, Second Attitude; brow, Second Attitude; lower lid, First Attitude.

Expression:

Fifty-second Attitude. Action: Upper lid, Second Attitude; brow, Second Attitude; lower lid, Second Attitude.

Expression:

Fifty-third Attitude. Action: Upper lid, Second Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

Fifty-fourth Attitude. Action: Upper lid, Second Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

Fifty-fifth Attitude. Action: Upper lid, Second Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

Fifty-sixth Attitude. Action: Upper lid, Second Attitude; brow, Third Attitude; lower lid, First Attitude.

Expression:

Fifty-seventh Attitude. Action: Upper lid, Second Attitude; brow, Third Attitude; lower lid, Second Attitude.

Expression:

Fifty-eighth Attitude. Action: Upper lid, Second Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression:

Fifty-ninth Attitude. Action: Upper lid, Second Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

Expression:

Sixtieth Attitude. Action: Upper lid, Second Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression:

Sixty-first Attitude. Action: Upper lid, Second Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression:

Sixty-second Attitude. Action: Upper lid, Second

Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

Sixty-third Attitude. Action: Upper lid, Second Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

Sixty-fourth Attitude. Action: Upper lid, Second Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

Sixty-fifth Attitude. Action: Upper lid, Second Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

Sixty-sixth Attitude. Action: Upper lid, Second Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

Sixty-seventh Attitude. Action: Upper lid, Second Attitude; brow, Fifth Attitude; lower lid, Second Attitude.

Expression:

Sixty-eighth Attitude. Action: Upper lid, Second Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

Sixty-ninth Attitude. Action: Upper lid, Second Attitude; brow, Fifth Attitude; lower lid, Fourth Attitude.

Expression:

Seventieth Attitude. Action: Upper lid, Second Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.,

Expression:

Seventy-first Attitude. Action: Upper lid, Second Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

Seventy-second Attitude. Action: Upper lid, Second Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

Seventy-third Attitude. Action: Upper lid, Second Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

Seventy-fourth Attitude. Action: Upper lid, Second Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

Seventy-fifth Attitude. Action: Upper lid, Second Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

Seventy-sixth Attitude. Action: Upper lid, Second Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

Seventy-seventh Attitude. Action: Upper lid, Second Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

Seventy-eighth Attitude. Action: Upper lid, Second Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

Seventy-ninth Attitude. Action: Upper lid, Second Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

Eightieth Attitude. Action: Upper lid, Second Atti-

tude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

Eighty-first Attitude. Action: Upper lid, Second Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

Eighty-second Attitude. Action: Upper lid, Second Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

Eighty-third Attitude. Action: Upper lid, Second Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

Eighty-fourth Attitude. Action: Upper lid, Second Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

Eighty-fifth Attitude. Action: Upper lid, Second Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

Eighty-sixth Attitude. Action: Upper lid, Second Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

Eighty-seventh Attitude. Action: Upper lid, Second Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

Eighty-eighth Attitude. Action: Upper lid, Second Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

Eighty-ninth Attitude. Action: Upper lid, Second Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

Ninetieth Attitude. Action: Upper lid, Second Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

Ninety-first Attitude. Action: Upper lid, Third Attitude; brow, First Attitude; lower lid, First Attitude.

Expression;

Ninety-second Attitude. Action: Upper lid, Third Attitude; brow, First Attitude; lower lid, Second Attitude.

Expression:

Ninety-third Attitude. Action: Upper lid, Third Attitude; brow, First Attitude; lower lid, Third Attitude.

Expression:

Ninety-fourth Attitude. Action: Upper lid, Third Attitude; brow, First Attitude; lower lid, Fourth Attitude.

Expression:

Ninety-fifth Attitude. Action: Upper lid, Third Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

Ninety-sixth Attitude. Action: Upper lid, Third Attitude; brow, Second Attitude; lower lid, First Attitude.

Expression:

Ninety-seventh Attitude. Action: Upper lid, Third Attitude; brow, Second Attitude; lower lid, Second Attitude.

Expression:

Ninety-eighth Attitude. Action: Upper lid, Third

Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

Ninety-ninth Attitude. Action: Upper lid, Third Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

One hundredth Attitude. Action: Upper lid, Third Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and first Attitude. Action: Upper lid, Third Attitude; brow, Third Attitude; lower lid, First Attitude.

Expression:

One hundred and second Attitude. Action: Upper lid, Third Attitude; brow, Third Attitude; lower lid, Second Attitude.

Expression:

One hundred and third Attitude. Action: Upper lid, Third Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression:

One hundred and fourth Attitude. Action: Upper lid, Third Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and fifth Attitude. Action: Upper lid, Third Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and sixth Attitude. Action: Upper lid, Third Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression:

One hundred and seventh Attitude. Action: Upper lid, Third Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

One hundred and eighth Attitude. Action: Upper lid, Third Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

One hundred and ninth Attitude. Action: Upper lid,

Third Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and tenth Attitude. Action: Upper lid, Third Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and eleventh Attitude. Action: Upper lid, Third Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

One hundred and twelfth Attitude. Action: Upper lid, Third Attitude; brow, Fifth Attitude; lower lid, Second Attitude.

Expression:

One hundred and thirteenth Attitude. Action: Upper lid, Third Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

One hundred and fourteenth Attitude. Action: Upper lid, Third Attitude; brow, Fifth Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and fifteenth Attitude. Action: Upper lid, Third Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and sixteenth Attitude. Action: Upper lid, Third Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

One hundred and seventeenth Attitude. Action: Upper lid, Third Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

One hundred and eighteenth Attitude. Action: Upper lid, Third Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

One hundred and nineteenth Attitude. Action: Upper lid, Third Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and twentieth Attitude. Action: Upper

lid, Third Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and twenty-first Attitude. Action: Upper lid, Third Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

One hundred and twenty-second Attitude. Action: Upper lid, Third Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

One hundred and twenty-third Attitude. Action: Upper lid, Third Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

One hundred and twenty-fourth Attitude. Action: Upper lid, Third Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and twenty-fifth Attitude. Action: Upper lid, Third Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and twenty-sixth Attitude. Action: Upper lid, Third Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

One hundred and twenty-seventh Attitude. Action: Upper lid, Third Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

One hundred and twenty-eighth Attitude. Action: Upper lid, Third Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

One hundred and twenty-ninth Attitude. Action: Upper lid, Third Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and thirtieth Attitude. Action: Upper lid, Third Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and thirty-first Attitude. Action: Upper lid, Third Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

One hundred and thirty-second Attitude. Action: Upper lid, Third Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

One hundred and thirty-third Attitude. Action: Upper lid, Third Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

One hundred and thirty-fourth Attitude. Action: Upper lid, Third Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and thirty-fifth Attitude. Action: Upper lid, Third Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and thirty-sixth Attitude. Action: Upper lid, Fourth Attitude; brow, First Attitude; lower lid, First Attitude.

Expression:

One hundred and thirty-seventh Attitude. Action: Upper lid, Fourth Attitude; brow, First Attitude; lower lid, Second Attitude.

Expression:

One hundred and thirty-eighth Attitude. Action: Upper lid, Fourth Attitude; brow, First Attitude; lower lid, Third Attitude.

Expression:

One hundred and thirty-ninth Attitude. Action: Upper lid, Fourth Attitude; brow, First Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and fortieth Attitude. Action: Upper lid, Fourth Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and forty-first Attitude. Action: Upper lid, Fourth Attitude; brow, Second Attitude; lower lid, First Attitude.

Expression:

One hundred and forty-second Attitude. Action: Upper lid, Fourth Attitude; brow, Second Attitude; lower lid, Second Attitude.

Expression:

One hundred and forty-third Attitude. Action: Upper lid, Fourth Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

One hundred and forty-fourth Attitude. Action: Upper lid, Fourth Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and forty-fifth Attitude. Action: Upper lid, Fourth Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and forty-sixth Attitude. Action: Upper lid, Fourth Attitude; brow, Third Attitude; lower lid, First Attitude.

Expression:

One hundred and forty-seventh Attitude. Action: Upper lid, Fourth Attitude; brow, Third Attitude; lower lid, Second Attitude.

Expression:

One hundred and forty-eighth Attitude. Action: Upper lid, Fourth Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression:

One hundred and forty-ninth Attitude. Action: Upper lid, Fourth Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and fiftieth Attitude. Action: Upper lid, Fourth Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and fifty-first Attitude. Action: Upper lid, Fourth Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression:

One hundred and fifty-second Attitude. Action: Upper lid, Fourth Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

One hundred and fifty-third Attitude. Action: Upper lid, Fourth Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

One hundred and fifty-fourth Attitude. Action: Upper lid, Fourth Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and fifty-fifth Attitude. Action: Upper lid, Fourth Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and fifty-sixth Attitude. Action: Upper lid, Fourth Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

One hundred and fifty-seventh Attitude. Action: Upper lid, Fourth Attitude; brow, Fifth Attitude; lower lid, Second Attitude.

Expression:

One hundred and fifty-eighth Attitude. Action: Upper lid, Fourth Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

One hundred and fifty-ninth Attitude. Action: Upper lid, Fourth Attitude; brow, Fifth Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and sixtieth Attitude. Action: Upper lid, Fourth Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and sixty-first Attitude. Action: Upper lid, Fourth Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

One hundred and sixty-second Attitude. Action: Upper lid, Fourth Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

One hundred and sixty-third Attitude. Action: Upper lid, Fourth Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

One hundred and sixty-fourth Attitude. Action: Upper lid, Fourth Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and sixty-fifth Attitude. Action: Upper lid, Fourth Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and sixty-sixth Attitude. Action: Upper lid, Fourth Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

One hundred and sixty-seventh Attitude. Action: Upper lid, Fourth Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

One hundred and sixty-eighth Attitude. Action: Upper lid, Fourth Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

One hundred and sixty-ninth Attitude. Action: Upper lid, Fourth Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and seventieth Attitude. Action: Upper lid, Fourth Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and seventy-first Attitude. Action: Upper lid, Fourth Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

One hundred and seventy-second Attitude. Action: Upper lid, Fourth Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

One hundred and seventy-third Attitude. Action: Upper lid, Fourth Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

One hundred and seventy-fourth Attitude. Action: Upper lid, Fourth Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and seventy-fifth Attitude. Action: Upper lid, Fourth Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and seventy-sixth Attitude. Action: Upper lid, Fourth Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

One hundred and seventy-seventh Attitude. Action: Upper lid, Fourth Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

One hundred and seventy-eighth Attitude. Action: Upper lid, Fourth Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

One hundred and seventy-ninth Attitude. Action: Upper lid, Fourth Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and eightieth Attitude. Action: Upper lid, Fourth Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and eighty-first Attitude. Action: Upper lid, Fifth Attitude; brow, First Attitude; lower lid, First Attitude.

Expression:

One hundred and eighty-second Attitude. Action: Upper lid, Fifth Attitude; brow, First Attitude; lower lid, Second Attitude.

Expression:

One hundred and eighty-third Attitude. Action: Upper lid, Fifth Attitude; brow, First Attitude; lower lid, Third Attitude.

Expression:

One hundred and eighty-fourth Attitude. Action: Upper lid, Fifth Attitude; brow, First Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and eighty-fifth Attitude. Action: Upper lid, Fifth Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and eighty-sixth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Attitude; lower lid, First Attitude.

Expression:

One hundred and eighty-seventh Attitude. Action: Upper lid, Fifth Attitude; brow, Second Attitude; lower lid, Second Attitude.

Expression:

One hundred and eighty-eighth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

One hundred and eighty-ninth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and ninetieth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and ninety-first Attitude. Action: Upper lid, Fifth Attitude; brow, Third Attitude; lower lid, First Attitude.

Expression:

One hundred and ninety-second Attitude. Action: Upper lid, Fifth Attitude; brow, Third Attitude; lower lid, Second Attitude.

Expression:

One hundred and ninety-third Attitude. Action: Upper lid, Fifth Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression:

One hundred and ninety-fourth Attitude. Action: Upper lid, Fifth Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

Expression:

One hundred and ninety-fifth Attitude. Action: Upper lid, Fifth Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression:

One hundred and ninety-sixth Attitude. Action: Upper lid, Fifth Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression:

One hundred and ninety-seventh Attitude. Action: Upper lid, Fifth Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

One hundred and ninety-eighth Attitude. Action: Upper lid, Fifth Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

One hundred and ninety-ninth Attitude. Action: Upper lid, Fifth Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

Two hundredth Attitude. Action: Upper lid, Fifth Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and first Attitude. Action: Upper lid, Fifth Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

Two hundred and second Attitude. Action: Upper lid, Fifth Attitude; brow, Fifth Attitude; lower lid, Second Attitude.

Expression:

Two hundred and third Attitude. Action: Upper lid, Fifth Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

Two hundred and fourth Attitude. Action: Upper lid, Fifth Attitude; brow, Fifth Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and fifth Attitude. Action: Upper lid, Fifth Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and sixth Attitude. Action: Upper lid, Fifth Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

Two hundred and seventh Attitude. Action: Upper lid, Fifth Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

Two hundred and eighth Attitude. Action: Upper lid, Fifth Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

Two hundred and ninth Attitude. Action: Upper lid, Fifth Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and tenth Attitude. Action: Upper lid, Fifth Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and eleventh Attitude. Action: Upper lid, Fifth Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

Two hundred and twelfth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

Two hundred and thirteenth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

Two hundred and fourteenth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and fifteenth Attitude. Action: Upper lid, Fifth Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and sixteenth Attitude. Action: Upper lid, Fifth Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

Two hundred and seventeenth Attitude. Action: Upper lid, Fifth Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

Two hundred and eighteenth Attitude. Action: Upper lid, Fifth Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

Two hundred and nineteenth Attitude. Action: Upper lid, Fifth Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and twentieth Attitude. Action: Upper lid, Fifth Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and twenty-first Attitude. Action: Upper lid, Fifth Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

Two hundred and twenty-second Attitude. Action: Upper lid, Fifth Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

Two hundred and twenty-third Attitude. Action: Upper lid, Fifth Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

Two hundred and twenty-fourth Attitude. Action: Upper lid, Fifth Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and twenty-fifth Attitude. Action: Upper lid, Fifth Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and twenty-sixth Attitude. Action: Upper lid, Sixth Attitude; brow, First Attitude; lower lid, First Attitude.

Expression:

Two hundred and twenty-seventh Attitude. Action: Upper lid, Sixth Attitude; brow, First Attitude; lower lid, Second Attitude.

Expression:

Two hundred and twenty-eighth Attitude. Action: Upper lid, Sixth Attitude; brow, First Attitude; lower lid, Third Attitude.

Expression:

Two hundred and twenty-ninth Attitude. Action: Upper lid, Sixth Attitude; brow, First Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and thirtieth Attitude. Action: Upper lid, Sixth Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and thirty-first Attitude. Action: Upper lid, Sixth Attitude; brow, Second Attitude; lower lid, First Attitude.

Expression:

Two hundred and thirty-second Attitude. Action: Upper lid, Sixth Attitude; brow, Second Attitude; lower lid, Second Attitude.

Expression:

Two hundred and thirty-third Attitude. Action: Upper lid, Sixth Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

Two hundred and thirty-fourth Attitude. Action: Upper lid, Sixth Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and thirty-fifth Attitude. Action: Upper lid, Sixth Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and thirty-sixth Attitude. Action: Upper lid, Sixth Attitude; brow, Third Attitude; lower lid, First Attitude.

Expression:

Two hundred and thirty-seventh Attitude. Action: Upper lid, Sixth Attitude; brow, Third Attitude; lower lid, Second Attitude.

Expression:

Two hundred and thirty-eighth Attitude. Action: Upper lid, Sixth Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression:

Two hundred and thirty-ninth Attitude. Action: Upper lid, Sixth Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and fortieth Attitude. Action: Upper lid, Sixth Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and forty-first Attitude. Action: Upper lid, Sixth Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression:

Two hundred and forty-second Attitude. Action: Upper lid, Sixth Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

Two hundred and forty-third Attitude. Action: Upper lid, Sixth Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

Two hundred and forty-fourth Attitude. Action: Upper lid, Sixth Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and forty-fifth Attitude. Action: Upper lid, Sixth Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and forty-sixth Attitude. Action: Upper lid, Sixth Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

Two hundred and forty-seventh Attitude. Action: Upper lid, Sixth Attitude; brow, Fifth Attitude; lower lid, Second Attitude.

Expression:

Two hundred and forty-eighth Attitude. Action: Upper lid, Sixth Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

Two hundred and forty-ninth Attitude. Action: Upper lid, Sixth Attitude; brow, Fifth Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and fiftieth Attitude. Action: Upper lid, Sixth Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and fifty-first Attitude. Action: Upper lid, Sixth Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

Two hundred and fifty-second Attitude. Action: Upper lid, Sixth Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

Two hundred and fifty-third Attitude. Action: Upper lid, Sixth Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

Two hundred and fifty-fourth Attitude. Action: Upper lid, Sixth Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and fifty-fifth Attitude. Action: Upper lid, Sixth Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and fifty-sixth Attitude. Action: Upper lid, Sixth Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

Two hundred and fifty-seventh Attitude. Action: Upper lid, Sixth Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

Two hundred and fifty-eighth Attitude. Action: Upper lid, Sixth Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

Two hundred and fifty-ninth Attitude. Action: Upper lid, Sixth Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and sixtieth Attitude. Action: Upper lid, Sixth Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and sixty-first Attitude. Action: Upper lid, Sixth Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

Two hundred and sixty-second Attitude. Action: Upper lid, Sixth Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

Two hundred and sixty-third Attitude. Action: Upper lid, Sixth Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

Two hundred and sixty-fourth Attitude. Action: Upper lid, Sixth Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and sixty-fifth Attitude. Action: Upper lid, Sixth Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and sixty-sixth Attitude. Action: Upper lid, Sixth Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

Two hundred and sixty-seventh Attitude. Action: Upper lid, Sixth Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

Two hundred and sixty-eighth Attitude. Action: Upper lid, Sixth Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

Two hundred and sixty-ninth Attitude. Action: Upper lid, Sixth Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and seventieth Attitude. Action: Upper lid, Sixth Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and seventy-first Attitude. Action: Upper lid, Seventh Attitude; brow, First Attitude; lower lid, First Attitude.

Expression:

Two hundred and seventy-second Attitude. Action: Upper lid, Seventh Attitude; brow, First Attitude; lower lid, Second Attitude.

Expression:

Two hundred and seventy-third Attitude. Action: Upper lid, Seventh Attitude; brow, First Attitude; lower lid, Third Attitude.

Expression:

Two hundred and seventy-fourth Attitude. Action: Upper lid, Seventh Attitude; brow, First Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and seventy-fifth Attitude. Action: Upper lid, Seventh Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and seventy-sixth Attitude. Action: Upper lid, Seventh Attitude; brow, Second Attitude; lower lid, First Attitude.

Expression:

Two hundred and seventy-seventh Attitude. Action: Upper lid, Seventh Attitude; brow, Second Attitude; lower lid, Second Attitude.

Expression:

Two hundred and seventy-eighth Attitude. Action: Upper lid, Seventh Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

Two hundred and seventy-ninth Attitude. Action: Upper lid, Seventh Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and eightieth Attitude. Action: Upper lid, Seventh Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and eighty-first Attitude. Action: Upper lid, Seventh Attitude; brow, Third Attitude; lower lid, First Attitude.

Expression:

Two hundred and eighty-second Attitude. Action: Upper lid, Seventh Attitude; brow, Third Attitude; lower lid, Second Attitude.

Expression:

Two hundred and eighty-third Attitude. Action: Upper lid, Seventh Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression:

Two hundred and eighty-fourth Attitude. Action: Upper lid, Seventh Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and eighty-fifth Attitude. Action: Upper lid, Seventh Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and eighty-sixth Attitude. Action: Upper lid, Seventh Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression:

Two hundred and eighty-seventh Attitude. Action: Upper lid, Seventh Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

Two hundred and eighty-eighth Attitude. Action: Upper lid, Seventh Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

Two hundred and eighty-ninth Attitude. Action: Upper lid, Seventh Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and ninetieth Attitude. Action: Upper lid, Seventh Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and ninety-first Attitude. Action: Upper lid, Seventh Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

Two hundred and ninety-second Attitude. Action: Upper lid, Seventh Attitude; brow, Fifth Attitude; lower lid, Second Attitude.

Expression:

Two hundred and ninety-third Attitude. Action: Upper lid, Seventh Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

Two hundred and ninety-fourth Attitude. Action: Upper lid, Seventh Attitude; brow, Fifth Attitude; lower lid, Fourth Attitude.

Expression:

Two hundred and ninety-fifth Attitude. Action: Upper lid, Seventh Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.

Expression:

Two hundred and ninety-sixth Attitude. Action: Upper lid, Seventh Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

Two hundred and ninety-seventh Attitude. Action: Upper lid, Seventh Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

Two hundred and ninety-eighth Attitude. Action: Upper lid, Seventh Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

Two hundred and ninety-ninth Attitude. Action: Upper lid, Seventh Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundredth Attitude. Action: Upper lid, Seventh Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and first Attitude. Action: Upper lid, Seventh Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

Three hundred and second Attitude. Action: Upper lid, Seventh Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

Three hundred and third Attitude. Action: Upper lid, Seventh Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and fourth Attitude. Action: Upper lid, Seventh Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and fifth Attitude. Action: Upper lid, Seventh Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and sixth Attitude. Action: Upper lid, Seventh Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

Three hundred and seventh Attitude. Action: Upper lid, Seventh Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

Three hundred and eighth Attitude. Action: Upper lid, Seventh Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and ninth Attitude. Action: Upper lid, Seventh Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and tenth Attitude. Action: Upper lid, Seventh Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and eleventh Attitude. Action: Upper lid, Seventh Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

Three hundred and twelfth Attitude. Action: Upper lid, Seventh Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

Three hundred and thirteenth Attitude. Action: Upper lid, Seventh Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

Three hundred and fourteenth Attitude. Action: Upper lid, Seventh Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and fifteenth Attitude. Action: Upper lid, Seventh Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and sixteenth Attitude. Action: Upper lid, Eighth Attitude; brow, First Attitude; lower lid, First Attitude.

Expression:

Three hundred and seventeenth Attitude. Action: Upper lid, Eighth Attitude; brow, First Attitude; lower lid, Second Attitude.

Expression:

Three hundred and eighteenth Attitude. Action: Upper lid, Eighth Attitude; brow, First Attitude; lower lid, Third Attitude..

Expression:

Three hundred and nineteenth Attitude. Action: Upper lid, Eighth Attitude; brow, First Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and twentieth Attitude. Action: Upper lid, Eighth Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and twenty-first Attitude. Action: Upper lid, Eighth Attitude; brow, Second Attitude; lower lid, First Attitude.

Expression:

Three hundred and twenty-second Attitude. Action: Upper lid, Eighth Attitude; brow, Second Attitude; lower lid, Second Attitude.

Expression:

Three hundred and twenty-third Attitude. Action: Upper lid, Eighth Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

Three hundred and twenty-fourth Attitude. Action: Upper lid, Eighth Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and twenty-fifth Attitude. Action: Upper lid, Eighth Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and twenty-sixth Attitude. Action: Upper lid, Eighth Attitude; brow, Third Attitude; lower lid, First Attitude.

Expression:

Three hundred and twenty-seventh Attitude. Action: Upper lid, Eighth Attitude; brow, Third Attitude; lower lid, Second Attitude.

Expression:

Three hundred and twenty-eighth Attitude. Action: Upper lid, Eighth Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression:

Three hundred and twenty-ninth Attitude. Action: Upper lid, Eighth Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and thirtieth Attitude. Action: Upper lid, Eighth Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and thirty-first Attitude. Action: Upper lid, Eighth Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression:

Three hundred and thirty-second Attitude. Action: Upper lid, Eighth Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

Three hundred and thirty-third Attitude. Action: Upper lid, Eighth Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

Three hundred and thirty-fourth Attitude. Action: Upper lid, Eighth Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and thirty-fifth Attitude. Action: Upper lid, Eighth Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and thirty-sixth Attitude. Action: Upper lid, Eighth Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

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Three hundred and thirty-seventh Attitude. Action: Upper lid, Eighth Attitude; brow, Fifth Attitude; lower lid Second Attitude.

Expression:

Three hundred and thirty-eighth Attitude. Action: Upper lid, Eighth Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

Three hundred and thirty-ninth Attitude. Action: Upper lid, Eighth Attitude; brow, Fifth Attitude; lower lid Fourth Attitude.

Expression:

Three hundred and fortieth Attitude. Action: Upper lid, Eighth Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and forty-first Attitude. Action: Upper lid, Eighth Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

Three hundred and forty-second Attitude. Action: Upper lid, Eighth Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

Three hundred and forty-third Attitude. Action: Upper lid, Eighth Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and forty-fourth Attitude. Action: Upper lid, Eighth Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and forty-fifth Attitude. Action: Upper lid, Eighth Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and forty-sixth Attitude. Action: Upper lid, Eighth Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

Three hundred and forty-seventh Attitude. Action: Upper lid, Eighth Attitude; brow, Second Complex Attitude; lower lid, Second Attitude

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Three hundred and forty-eighth Attitude. Action: Upper lid, Eighth Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and forty-ninth Attitude. Action: Upper lid, Eighth Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and fiftieth Attitude. Action: Upper lid, Eighth Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and fifty-first Attitude. Action: Upper lid, Eighth Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

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Three hundred and fifty-second Attitude. Action: Upper lid, Eighth Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

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Three hundred and fifty-third Attitude. Action: Upper lid, Eighth Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and fifty-fourth Attitude. Action: Upper lid, Eighth Attitude; brow Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and fifty-fifth Attitude. Action: Upper lid, Eighth Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and fifty-sixth Attitude. Action: Upper lid, Eighth Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

Three hundred and fifty-seventh Attitude. Action: Upper lid, Eighth Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

Three hundred and fifty-eighth Attitude. Action: Upper lid, Eighth Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

Three hundred and fifty-ninth Attitude. Action: Upper lid, Eighth Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and sixtieth Attitude. Action: Upper lid, Eighth Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and sixty-first Attitude. Action: Upper lid, Ninth Attitude; brow, First Attitude; lower lid, First Attitude.

Expression:

Three hundred and sixty-second Attitude. Action: Upper lid, Ninth Attitude; brow, First Attitude; lower lid, Second Attitude.

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Three hundred and sixty-third Attitude. Action: Upper lid, Ninth Attitude; brow, First Attitude; lower lid, Third Attitude.

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Three hundred and sixty-fourth Attitude. Action: Upper lid, Ninth Attitude; brow, First Attitude; lower lid, Fourth Attitude.

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Three hundred and sixty-fifth Attitude. Action: Upper lid, Ninth Attitude; brow, First Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and sixty-sixth Attitude. Action: Upper lid, Ninth Attitude; brow, Second Attitude; lower lid, First Attitude.

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Three hundred and sixty-seventh Attitude. Action: Upper lid, Ninth Attitude; brow, Second Attitude; lower lid, Second Attitude.

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Three hundred and sixty-eighth Attitude. Action: Upper lid, Ninth Attitude; brow, Second Attitude; lower lid, Third Attitude.

Expression:

Three hundred and sixty-ninth Attitude. Action: Upper lid, Ninth Attitude; brow, Second Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and seventieth Attitude. Action: Upper lid, Ninth Attitude; brow, Second Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and seventy-first Attitude. Action: Upper lid, Ninth Attitude; brow, Third Attitude; lower lid, First Attitude.

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Three hundred and seventy-second Attitude. Action: Upper lid, Ninth Attitude; brow, Third Attitude; lower lid, Second Attitude.

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Three hundred and seventy-third Attitude. Action: Upper lid, Ninth Attitude; brow, Third Attitude; lower lid, Third Attitude.

Expression :

Three hundred and seventy-fourth Attitude. Action: Upper lid, Ninth Attitude; brow, Third Attitude; lower lid, Fourth Attitude.

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Three hundred and seventy-fifth Attitude. Action: Upper lid, Ninth Attitude; brow, Third Attitude; lower lid, Fifth Attitude.

Expression :

Three hundred and seventy-sixth Attitude. Action: Upper lid, Ninth Attitude; brow, Fourth Attitude; lower lid, First Attitude.

Expression :

Three hundred and seventy-seventh Attitude. Action: Upper lid, Ninth Attitude; brow, Fourth Attitude; lower lid, Second Attitude.

Expression:

Three hundred and seventy-eighth Attitude. Action: Upper lid, Ninth Attitude; brow, Fourth Attitude; lower lid, Third Attitude.

Expression:

Three hundred and seventy-ninth Attitude. Action: Upper lid, Ninth Attitude; brow, Fourth Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and eightieth Attitude. Action: Upper lid, Ninth Attitude; brow, Fourth Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and eighty-first Attitude. Action: Upper lid, Ninth Attitude; brow, Fifth Attitude; lower lid, First Attitude.

Expression:

Three hundred and eighty-second Attitude. Action: Upper lid, Ninth Attitude; brow, Fifth Attitude; lower lid, Second Attitude.

Expression:

Three hundred and eighty-third Attitude. Action: Upper lid, Ninth Attitude; brow, Fifth Attitude; lower lid, Third Attitude.

Expression:

Three hundred and eighty-fourth Attitude. Action: Upper lid, Ninth Attitude; brow, Fifth Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and eighty-fifth Attitude. Action: Upper lid, Ninth Attitude; brow, Fifth Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and eighty-sixth Attitude. Action: Upper lid, Ninth Attitude; brow, First Complex Attitude; lower lid, First Attitude.

Expression:

Three hundred and eighty-seventh Attitude. Action: Upper lid, Ninth Attitude; brow, First Complex Attitude; lower lid, Second Attitude.

Expression:

Three hundred and eighty-eighth Attitude. Action: Upper lid, Ninth Attitude; brow, First Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and eighty-ninth Attitude. Action: Upper lid, Ninth Attitude; brow, First Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and ninetieth Attitude. Action: Upper lid, Ninth Attitude; brow, First Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and ninety-first Attitude. Action: Upper lid, Ninth Attitude; brow, Second Complex Attitude; lower lid, First Attitude.

Expression:

Three hundred and ninety-second Attitude. Action: Upper lid, Ninth Attitude; brow, Second Complex Attitude; lower lid, Second Attitude.

Expression:

Three hundred and ninety-third Attitude. Action: Upper lid, Ninth Attitude; brow, Second Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and ninety-fourth Attitude. Action: Upper lid, Ninth Attitude; brow, Second Complex Attitude; lower lid, Fourth Attitude.

Expression:

Three hundred and ninety-fifth Attitude. Action: Upper lid, Ninth Attitude; brow, Second Complex Attitude; lower lid, Fifth Attitude.

Expression:

Three hundred and ninety-sixth Attitude. Action: Upper lid, Ninth Attitude; brow, Third Complex Attitude; lower lid, First Attitude.

Expression:

Three hundred and ninety-seventh Attitude. Action: Upper lid, Ninth Attitude; brow, Third Complex Attitude; lower lid, Second Attitude.

Expression:

Three hundred and ninety-eighth Attitude. Action: Upper lid, Ninth Attitude; brow, Third Complex Attitude; lower lid, Third Attitude.

Expression:

Three hundred and ninety-ninth Attitude. Action: Upper lid, Ninth Attitude; brow, Third Complex Attitude; lower lid, Fourth Attitude.

Expression:

Four hundredth Attitude. Action: Upper lid, Ninth Attitude; brow, Third Complex Attitude; lower lid, Fifth Attitude.

Expression:

Four hundred and first Attitude. Action: Upper lid, Ninth Attitude; brow, Abnormal Attitude; lower lid, First Attitude.

Expression:

Four hundred and second Attitude. Action: Upper lid, Ninth Attitude; brow, Abnormal Attitude; lower lid, Second Attitude.

Expression:

Four hundred and third Attitude. Action: Upper lid, Ninth Attitude; brow, Abnormal Attitude; lower lid, Third Attitude.

Expression:

Four hundred and fourth Attitude. Action: Upper lid, Ninth Attitude; brow, Abnormal Attitude; lower lid, Fourth Attitude.

Expression:

Four hundred and fifth Attitude. Action: Upper lid, Ninth Attitude; brow, Abnormal Attitude; lower lid, Fifth Attitude.

Expression:

Mechanical Action of Legs and Feet in Walk.

The principal function of the legs is to support and convey the body from one place to another.

The action of the legs in poising the body has already been considered and treated of in the exercises for the harmonic poise.

The object of the exercises which follow is to perfect the mechanical action of the legs when in the act of walking.

In order to rightly understand the nature and rationale of action it is necessary to remember:

1st. The nature of the relations existing between the legs and the torso which they support.

2nd. The torso is the sovereign centre of the pantomimic organization, the head and limbs are its subservient radii.

3rd. In proportion to the fixedness and repose of the torso as the central agent of pantomimic expression, the greater will be the freedom and impressiveness of the actions of the head and limbs.

4th. When the activity of the head and limbs infringes upon and disturbs the repose of the torso, it detracts from or destroys the dignity and presence of the individual, and renders impossible that precision of expression in the head and limbs, essential to eliminate all confusion from the impression produced in the mind of the spectator regarding the meaning of the motions of the head and limbs.

Therefore, those actions of the legs which tend, in walking, to mar the serenity of the poise of the torso are strictly to be avoided, and only those actions cultivated which com-

bine to maintain intact the immobility of the torso as the centre of pantomimic expression.

The principal interruptions to torsal repose are those occasioned by the following defects in the pantomimic organization:

1st. An inharmonious or imperfect poise of the body.

In walking the body is poised first upon one leg, then upon the other, consequently, any defect in the poise, when standing in repose, is carried into and injures the action of the body when walking.

When the form of the harmonic poise is departed from, it tends to give a swaying or wagging motion to the torso in the walk.

The first step, therefore, to the perfection of the walk is the acquisition of the habit of harmonic poise when in repose.

2nd. Constriction of the articulations or joints of the legs, especially of the hips, which in proportion to their stiffness will tend to twist and jar the body when walking.

3rd. Duplexity of linear direction in the action of the feet when walking, the result of which is to give a waddling action to the torso.

4th. Inequality of rhythm in the action of the legs, which gives a jerkiness to the action of the torso.

5th. Exaggeration of the elastic poise in the action of the legs, which gives a dancing or mincing action to the torso.

6th. An exaggeration of the passive poise in the action of the legs, which gives a hesitating interruption to the continuity of the rhythm in the action of the torso.

All the above named ways of bearing the body with the legs are defective and are to be carefully avoided.

Having perfected the harmonic character of the poise, having freed the articulation of the legs by the decomposing motions of the ankles, hips and knees, and having increased the mechanical capacity of the legs to move freely in all directions by the exercises designated as Preparatory Actions for the Walk, the student is thoroughly well prepared to attain an ideal perfection in the walk by the observance of the following rules:

1st. In bearing the body backward or forward, keep the torso perfectly erect, and at right angles with the earth; that is to say, preserve the oneness of its mass, as seen in profile.

2nd. In the transition of the poise of the body from one leg to the other in walking, keep its unity with the strong leg constantly harmonic in character.

3rd. In carrying forward the free leg to receive the weight of the body, keep its action as close to the strong leg as possible without touching it.

4th. In placing the foot of the free leg to the ground, let it be always exactly in front of the median line of the body, turned out at an angle of about 10 degrees with that line, and placed squarely upon the ground; that is to say, the ball of the foot and the heel touching the ground at the same time with the knee perfectly straight.

5th. In the forward transition of the poise of the body from one leg to the other, the moment that the weight has passed as far as the passive poise of the front leg, let the back leg become relaxed; and, as the body passes into the normal or central poise on the foot, bring the relaxed free

leg to the side of the strong leg ready to advance, as directed in the 4th rule; and last, as the body radiates into the elastic poise upon the foot of the strong leg, let the foot of the free leg advance according to 4th rule to the ground for the reception of the weight of the body.

6th. In all the actions of the body upon the legs either in moving backward or forward, the transition of the poise from one leg to the other should be so far blended with the radiation of the poise from its passive to its active poise as to make the forward movement of the torso absolutely one in rhythm, as well as one in mass and one in direction.

7th. In walking backward, the poise of the body as regards the oneness must be the same, but the action of the limbs will be reversed; the body radiating its poise from the active to the passive poise upon the foot, the free leg at the same time passes backward and reaches the ground exactly behind the median line, toe touching the earth first, the knee immediately straightened so as to fling the heel to the ground, the weight of the body passing from the heel of the front foot to the toe of the foot behind.

The movement of the body should have the same continuity of rhythm and oneness of mass and direction as that already indicated in the 6th rule, to be observed in the forward movements of the body.

In all actions of the legs in walking, the more elastic and supple their muscular fibres are, and the more subtle and precise the flow of the transition of the poise into the radiation of the poise and again of the radiation into the transition of the poise, the more absolute will be the repose of the torso, and the more spiritual, ethereal and charming will be the quality of the walk itself.

With these general directions and rules clearly understood, let the student with careful obedience to the same, practice the following exercises:

EXERCISE I.

After fixing a straight line upon the floor, stand on said line with body at right angles with it, poised harmonically upon the right leg in the central or neutral poise over the foot, left leg fully relaxed, close to, and parallel with, right leg.

1st motion. Carry left leg forward directly in front of median line, at the same time radiating poise to its active point on right foot.

2nd motion. Make transition of poise from active poise on right to passive poise on left leg.

3rd motion. Relax right leg and pass it, knee bent, close to, and directly at the side of, left leg, at the same time radiating poise from passive to neutral point on left foot.

4th motion. Same as first motion, with right instead of left leg.

5th motion. Same as second motion, from toe of left to heel of right leg.

6th motion. Same as third motion, with the left instead of the right.

EXERCISE II.

1st motion. Stand as in Exercise I., carry left foot directly behind median line of body, toe to the ground, knee straight.

2nd motion. Make the transition of the poise back-

ward from the passive point of the right foot to the active point on the left, at the same time carrying heel of left foot to the ground.

3rd motion. Relaxing right leg, carry it back close to, and directly at side of, left leg, at the same time radiating the poise on the left foot from its active to its neutral point.

4th motion. Same as first motion, with the right leg.

5th motion. Same as second motion from the heel of the left to the toe of the right leg.

6th motion. Same as third motion, with the left, instead of the right leg.

Exercise of Nasal Muscles.

There are but five distinct actions of the nose by which it becomes expressive. While the expressions of the nose are very limited in quantity, they more than make up in the potency of the quality what they lack in variety.

So important and so powerful are all the subtle modifications of action in the nose, that the student is well repaid for all the labor necessary to enlarge its muscular capacity and to increase his command thereof.

Pertinacious practice of the following exercises will develop the muscular activity of the nose and bestow a great command of all the subtle phases and degrees of its expression:

EXERCISE I.

Draw the nostrils together upon the centre of the nose in

such a way as to interrupt the respiratory function of this organ.

EXERCISE II.

Expand the nostrils from the centre of the nose as far as possible in such a way as to increase to the utmost the respiratory possibilities of this organ.

EXERCISE III.

Without drawing in or expanding the nostrils, lift the right nostril by itself at its inner corner as high as possible.

Relax right nostril, and then lift the left in the same manner as the right has been lifted. After repeating the lifting motions with the nostrils one after another, lift them simultaneously as high as possible at their inner corners.

EXERCISE IV.

Draw the nostrils down as far as possible at their inner corners, without either contracting or expanding them.

EXERCISE V.

Contract the muscle at the root of the nose where it joins the brows as much as possible, at the same time endeavor to avoid all lifting contraction or expansion of the nostrils.

The efficacy of these exercises will be in proportion to the slowness with which they are executed and the extent to which each action is carried without combination in any

degree with the other actions of the nose. Having faithfully practiced these exercises which increase the mechanical capacity of this agent to perform all its expressive functions, the student is prepared to make those gamuts of expression in this portion of the face by which he develops a spontaneous and easy command of all the most delicate modulations of emotional meaning that are possible to its activity.

In order to do this, it is necessary to obtain a clear and definite idea of the expressions of the nose.

Emotional Action in Walk.

The manifestation of emotion in the walk is effected by the modifications of its rhythm, its poise and the length of its stride.

The velocity or rhythm of the walk may be modified in the following ways:

1st action: One in rhythm but slow in action.

Expression: Calm or commending deliberation.

2nd action: One in rhythm, normal in velocity.

Expression: Emotional repose.

3rd action: One in rhythm, quick in velocity.

Expression: Emotional vivacity.

4th action: Increasing velocity.

Expression: Passional or vehement tendency in expression.

5th action: Decreasing velocity in action.

Expression: Rational or suppressive tendency in emotion.

The poise in walking may be modified in the following manner.

1st action: Body advanced, constantly sustained in the active poise.

Expression: Impetuous, emotional tendency.

2nd action: Backward tendency in the poise of the body, or permanency of the passive poise in action.

Expression: Timid or cautious tendency.

3rd action: Permanency of the neutral or central poise in action.

Expression: Command or serenity in the emotional tendency.

The stride in walking may have the following modifications:

1st action: Abnormally short stride.

Expression: Pettiness or impotence.

2nd action: Abnormally long strides.

Expression: Importance or potency.

3rd action: Normal strides.

Expression: Equanimity.

Complex Emotional Action in Walk.

1st action: Rhythm one and slow, poise elastic.

Expression: Concentration or intensity of emotion in walk.

2nd action: Rhythm one and slow, poise passive.

Expression: Cautious or secretive.

3rd action: Rhythm one and slow, poise neutral.

Expression: Calm serenity or indifference.

4th action: Rhythm one and slow, stride short.

Expression: Indolence.

5th action: Rhythm one and slow, stride long.

Expression: Potent, commanding, authoritative.

6th action: Rhythm one and slow, stride normal.

Expression: Normal deliberation.

7th action: Rhythm one and slow, poise elastic, stride short.

Expression: Hesitancy, petty animation or curiosity.

8th action: Rhythm one and slow, poise elastic, stride long.

Expression: Potent, suppressed impetuosity.

9th action: Rhythm one and slow, poise elastic, stride normal.

Expression: Impetuosity, with calm control.

10th action: Rhythm one and slow, poise passive, stride short.

Expression: Hesitating timidity.

11th action: Rhythm one and slow, poise passive, stride long.

Expression: Cautious importance, or oracular character in walk.

12th action: Rhythm one and slow, poise passive, stride normal.

Expression: Calm, cautious deliberation.

13th action: Rhythm one and slow, poise normal, stride short.

Expression: Complete indifference, nonchalance or carelessness.

14th action: Rhythm one and slow, poise normal, stride long.

Expression: Potency or authority in deliberate command.

15th action: Rhythm one and slow, poise normal, stride normal.

Expression: Calm deliberation, unmoved deliberation.

16th action: Rhythm one and quick, poise elastic.

Expression: Impetuous vivacity.

17th action: Rhythm one and quick, poise passive.

Expression: Secretive or cautious vivacity.

18th action: Rhythm one and quick, poise neutral.

Expression: Simple vivacity.

19th action: Rhythm one and quick, stride short.

Expression: Petty vivacity.

20th action: Rhythm one and quick, stride long.

Expression: Potent or commanding vivacity.

21st action: Rhythm one and quick, stride normal.

Expression: Normal vivacity.

22nd action: Rhythm one and quick, poise elastic, stride short.

Expression: Petty, inquisitive vivacity.

23rd action: Rhythm one and quick, poise elastic, stride long.

Expression: Potent explosive vivacity.

24th action: Rhythm one and quick, poise elastic, stride normal.

Expression: Simple impetuous vivacity.

25th action: Rhythm one and quick, poise passive, stride short.

Expression: Timid, hesitating vivacity.

26th action: Rhythm one and quick, poise passive, stride long.

Expression: Cautious potency in vivacity.

27th action: Rhythm one and quick, poise passive, stride normal.

Expression: Normal caution in vivacity.

28th action: Rhythm one and quick, poise normal, stride short.

Expression: Serene vivacity.

29th action: Rhythm one and quick, poise normal, stride long.

Expression: Potent command in vivacity.

30th action: Rhythm one and quick, poise normal, stride normal.

Expression: Unemotional or utilitarian vivacity.

31st action: Rhythm one and normal, poise elastic.

Expression: Simple, active or impetuous tendency.

32nd action: Rhythm one and normal, poise passive.

Expression: Simple, timid or cautious tendency.

33rd action: Rhythm one and normal, poise neutral.

Expression: Complete serenity or indifference.

34th action: Rhythm one and normal, stride short.

Expression: Simple pettiness or impotence.

35th action: Rhythm one and normal, stride long.

Expression: Simple serene potency.

36th action: Rhythm one and normal, stride normal.

Expression: Simple emotional repose.

37th action: Rhythm one and normal, poise elastic, stride short.

Expression: Simple impetuous, petty tendency.

38th action: Rhythm one and normal, poise elastic, stride long.

Expression: Potent commanding, active or impetuous tendency.

39th action: Rhythm one and normal, poise elastic, stride normal.

Expression: Simple, active, emotional tendency.

40th action: Rhythm one and normal, poise passive, stride short.

Expression: Simple petty timidity.

41st action: Rhythm one and normal, poise passive, stride long.

Expression: Simple, cautious potency, or impotence.

42nd action: Rhythm one and normal, poise passive, stride normal.

Expression: Calm, caution or reticence.

43rd action: Rhythm one and normal, poise normal, stride short.

Expression: Simple, undisturbed impotence, or indifference in repose.

44th action: Rhythm one and normal, poise neutral, stride long.

Expression: Simple, undisturbed potency.

45th action: Rhythm one and normal, poise neutral, stride normal.

Expression: Calm, undisturbed serenity.

46th action: Poise elastic with increasing velocity.

Expression: Impetuous explosion.

47th action: Poise passive with increasing velocity.

Expression: Caution with increasing excitement.

48th action: Poise neutral with increasing velocity.

Expression: Command with increasing excitement.

49th action: Stride short with increasing velocity.

Expression: Petty vehemence.

50th action: Stride long with increasing velocity.

Expression: Potent vehemence.

51st action: Stride normal with increasing velocity.

Expression: Vehemence in control.

52nd action: Poise elastic, stride short with increasing velocity.

Expression: Petty explosiveness.

53rd action: Poise elastic, stride long with increasing velocity.

Expression: Potent explosiveness.

54th action: Poise elastic, stride normal with increasing velocity.

Expression: Impetuous vehemence with control.

55th action: Poise passive, stride short with increasing velocity.

Expression: Excited, hesitating timidity.

56th action: Poise passive, stride long, with increasing velocity.

Expression: Cautious impotence with vehement tendency.

57th action: Poise passive, stride normal, with increasing velocity.

Expression: Cautious control with excitable tendency.

58th action: Poise normal, stride short, with increasing velocity.

Expression: Indolence with excitable tendency.

59th action: Poise normal, stride long with increasing velocity.

Expression: Potence in command with excitable tendency.

60th action: Poise normal, stride normal with increasing velocity.

Expression: Self-possessed excitable tendency.

61st action: Poise elastic with decreasing velocity.

Expression: Impetuosity in subsidence., i. e., with subsiding tendency.

62nd action: Poise passive with decreasing velocity.

Expression: Timidity in subsidency.

63rd action: Poise neutral with decreasing velocity.

Expression: Simple, rational or subsiding tendency.

64th action: Stride short with decreasing velocity.

Expression: Pettiness in subsidence.

65th action: Stride long with decreasing velocity.

Expression: Potence in subsidence.

66th action: Stride normal with decreasing tendency.

Expression: Command in subsidence.

67th action: Poise elastic, stride short with decreasing tendency.

Expression: Petty animation with subsiding tendency.

68th action: Poise elastic, stride long with decreasing velocity.

Expression: Potent impetuosity in subsidence.

69th action: Poise elastic, stride normal with decreasing velocity.

Expression: Impetuosity in command, with subsiding tendency.

70th action: Poise passive, stride short with decreasing velocity.

Expression: Petty timidity with subsiding tendency.

71st action: Poise passive, stride long with decreasing velocity.

Expression: Cautious potence with subsiding tendency.

72nd action: Poise passive, stride normal with decreasing velocity.

Expression: Cautious command with subsiding tendency.

73rd action: Poise normal, stride short with decreasing velocity.

Expression: Indolence with subsiding tendency.

74th action: Poise normal, stride long with decreasing velocity.

Expression: Potence in command with subsiding tendency.

75th action: Poise normal, stride normal with decreasing velocity.

Expression: Simple rational command with subsiding tendency.

The Expressions of the Nose.

The nose bears the same relation to the face as a whole as the torso does to the entire pantomimic organization.

It is the motive agent of expression in the face, and by its activity it manifests the volitional conditions of the selective tendencies of the motive principle of the being.

This portion of the pantomimic organization is entirely devoid of gesticulation, its expressiveness being limited to that pantomimic form termed attitude.

In accordance with the law which we have already recognized in nature as tending to increase mutability in the extreme or superficial agents of expression, and to decrease the mutable tendency in proportion to the centrality of the agent, we find that a very slight degree of energy in any of the distinctive actions of the nose manifests a very great degree of activity in that principle of the being with which it is most intimately associated.

As the muscle at the root of the nose is the most central active portion of the most central feature of the face, therefore, the smallest degree of motion in this muscle is exceedingly difficult to excite independently and without sympathetic activity in the other muscles of the nose.

Every minute movement of this muscle, however, manifests most forcibly its peculiar meaning; therefore, if the student finds it exceedingly difficult to develop or command any great amount of independent motion in this muscle, he must not be either surprised or discouraged.

There is no portion of the pantomimic organization in

which it is so difficult to excite one action with perfect freedom from every other as in the nose.

But there is no part of the pantomimic organization that expresses so much that is deep and essential in the spiritual nature of the being with so slight an amount of motion as does the nose.

This becomes evident the more we observe and discover those meanings of its motions manifested by the expressions of the nose.

First Attitude.

Action: Nostrils drawn in.

Expression: Motivity in rejection, suppression, or that insensibility which indicates that the individual is not easily touched, affected or moved, but, on the contrary, is inclined to be hard and cruel.

When this action becomes chronic, it is a very sinister sign of character and appears very prominently in very selfish, harsh and murderous types.

Second Attitude.

Action: Nostrils expanded.

Expression: Motivity in excitement, indicating sensitive energy in volition.

When this action becomes habitual, it denotes great energy or sensibility in the motive temperament of the individual.

Third Attitude.

Action: Both nostrils drawn up.

Expression: Motivity in sensuous estimation. This action is characteristic of a testing or tasting activity in the motive principles.

When this action is extreme or chronic, it indicates sensuality or lasciviousness in the individual.

Fourth Attitude.

Action: One nostril drawn up.

Expression: Partiality in motive estimation or contempt. Generally characteristic of an ill-natured disposition.

Fifth Attitude.

Action: Nostrils drawn down at their inner corners.

Expression: Poverty, weakness, or prostration of motive energy. Generally characteristic of a weak or yielding disposition.

Sixth Attitude.

Action: Radical muscle of the nose contracted.

Expression: Motivity in irritation, antagonism, or aggression.

Any activity of this muscle implies depth of motive energy in the being, and when chronic denotes an aggressive, irritable temper.

Complex Expressions of the Nose.*First Attitude.*

Action: Nostrils normal.

Expression: Motivity in complete serenity.

Second Attitude.

Action: Nostrils contracted.

Expression: Motivity in simple, sensitive suppression, or exclusive insensibility or cruelty. Characteristic of a secretive and treacherous temperament.

Third Attitude.

Action: Nostrils expanded.

Expression: Motivity in simple, sensitive excitement. Characteristic of an open and loyal temperament.

Fourth Attitude.

Action: Nostrils lifted.

Expression: Motivity in simple, estimative activity, mere physical sense action, and sensual in its nature.

Fifth Attitude.

Action: Nostrils.

Expression: Motivity in simple impotence.

Sixth Attitude.

Action: Nostrils contracted and lifted.

Expression: Motivity in estimation plus exclusion, passionate cruelty.

Seventh Attitude.

Action: Nostrils contracted and lowered.

Expression: Motivity in impotence, sensitive suppression.

Eighth Attitude.

Action: Nostrils expanded and lifted.

Expression: Motivity in sensual excitement.

Ninth Attitude.

Action: Nostrils expanded and lowered.

Expression: Motivity in impotent excitement.

Tenth Attitude.

Action: Nostrils normal with radical muscle contracted.

Expression: Motivity in calm aggression, necessarily a chronic attitude of the radical muscle.

Eleventh Attitude.

Action: Nostrils contracted, with radical muscle contracted.

Expression: Motivity in cruel aggression, cold-blooded detestation.

Twelfth Attitude.

Action: Nostrils expanded, with radical muscle contracted.

Expression: Motivity in excited aggression.

Thirteenth Attitude.

Action: Nostrils lifted, with radical muscle contracted.

Expression: Motivity in sensual aggression, rage.

Fourteenth Attitude.

Action: Nostrils lowered, with radical muscle contracted.

Expression: Motivity in impotent aggression.

Fifteenth Attitude.

Action: Nostrils contracted and lifted, radical muscle contracted.

Expression: Motivity in passionate, cruel aggression, hate.

Sixteenth Attitude.

Action: Nostrils contracted and lowered, with radical muscle contracted.

Expression: Motivity in impotent, cruel aggression.

Direction of Gestures in Space.

The following arrangement showing at a glance the direction of gestures in space, namely, in the perpendicular, in the horizontal, and in the lengths, is here appended for the convenience of the student. Practice with Straight, Circular and Spiral Radiation of arm.

Gesticulation in the Perpendicular.

- 1st. Definitive assertion or simple appellation of attention.
- 2nd. Definitive affirmation.
- 3rd. Simple suspensive attention.
- 4th. Demonstrative attention or assertion.
- 5th. Protecting or patronizing affirmation.
- 6th. Commanding affirmation or imperious appellation.
- 7th. Revelatory or sincere assertion of attention.
- 8th. Revelatory or sincere affirmation.
- 9th. Exaltation or acceptance of object by subject.
- 10th. Open appellation or self-consultation.
- 11th. Supporting affirmation.
- 12th. Resigned or humble affirmation.
- 13th. Protestation or demonstrative affirmation.
- 14th. Mystic or introspective affirmation.
- 15th. Conservative assertion.
- 16th. Conservative affirmation.
- 17th. Mystic assertion.
- 18th. Supportive assertion.

Gesticulation in the Horizontal.

- 1st. Negation.
- 2nd. Suspensive apprehension.
- 3rd. Contemptuous exclusion.
- 4th. Declaration.
- 5th. Subjective or spiritual repulsion.
- 6th. Interrogation.
- 7th. Imperative negation.
- 8th. Demonstrative negation.
- 9th. Inclusion.

Gesticulation in the Lengths.

- 1st. Objective repulsion.
- 2nd. Subjective repulsion.
- 3rd. Suspensive repulsion or expectation, also domination, confirmation, conjuration.
- 4th. Subjective form (action oblique).
- 5th. Simple objective appeal.
- 6th. Simple subjective appeal.
- 7th. Resigned objective appeal.
- 8th. Resigned subjective appeal.
- 9th. Suspensive objective attraction.
- 10th. Suspensive subjective attraction.
- 11th. Demonstrative objective attraction.
- 12th. Demonstrative subjective attraction.
- 13th. Simple objective invitation of object or indication of subject.
- 14th. Subjective invitation of object or indication of subject.

15th. Humble objective invitation of object or indication of subject.

16th. Subjective invitation of object or indication of subject.

17th. Demonstrative objective invitation of object or exalted indication of subject.

18th. Subjective invitation of object or exalted indication of subject.



CO-OPERATIVE COURSE.



Harmonic Co-operation in Pantomime.

BY harmonic co-operation in pantomime we mean that co-operative activity of the different agents of expression in the pantomimic organization which obeys those laws of proportion, whereby that impression of unity and completeness, in consciousness, to which is given the name of harmony, is produced.

Before we can apply these laws of proportion, which make pantomimes harmonic, it is necessary to distinguish the various species of co-operation which are possible in pantomimic expression.

Careful analysis of co-operative action in pantomime reveals three distinct classes:

- 1st. Co-operation in absolute opposition.
- 2nd. Co-operation in complete parallelism.
- 3rd. Co-operation in angular opposition.

Co-operation in absolute opposition implies motion by two or more agents of expression with complete opposition in the same spacial directions.

Co-operation in parallelism implies motion by two or more agents of expression without opposition in the same spacial direction.

Co-operation in angular opposition implies motion by two or more agents of expression in opposite spacial directions.

In order to thoroughly understand the nature of these various classes of co-operation, it is necessary to note the various directions in space which are distinguished by the radiation of pantomimic action from its natural centre in the body toward its enviroing spaces.

There are three co-essential directions in space:

1st. The longitudinal, or that direction which runs through the median line of the body, from back to front, and which continued forward and backward of the body into space extends around the earth parallel with its surface and is commonly understood as the lengths.

2nd. The perpendicular direction in space, or that direction which is at exactly right angles with the plane of the earth's surface and associated with the idea of height and depth.

3rd. The horizontal direction in space, or that which is directly opposed at right angles with the sides of the body, forming a tangent across the earth's surface at right angles with the perpendicular.

The three distinct directions in space form, when combined, complex or oblique directions which are as follows:

1st. The perpendicular longitudinal, by which is implied an action simultaneously upward or downward in the lengths.

2nd. The perpendicular horizontal, by which is implied an action simultaneously upward or downward exactly in the horizontal or breadths.

3rd. The horizontal longitudinal, by which is implied an action horizontally extended in the lengths behind or in front of the body.

4th. The perpendicular horizontal longitudinal, by which is implied an action simultaneously upward or downward horizontally extended in the lengths in front of or behind the body.

Having distinguished the various directions possible to the action of the body in its spacial environment, it next becomes necessary to note the organic adjustments of the pantomimic organization to those various directions which determine the meaning of pantomimic expression.

The body reviewed from the standpoint of each distinct elementary direction in space presents six sides, each side of which has an absolute or angular opposition with every other.

The sides which appear absolutely opposed in the perpendicular are commonly called the top and the bottom of the body.

The sides which appear as absolutely opposed in the longitudinal direction are commonly called the front and the back of the body.

The sides which appear as absolutely opposed in the horizontal direction are commonly called the right and the left side.

The body is so organized as to give varying proportions of possibility both to the impression and the expression of the being in various spacial directions.

When the body is most completely prepared to perform equally all the functions of impression and expression, it stands poised exactly in the perpendicular.

The sphere of its activity is, by the very nature of its organization, much greater in the lengths than it is in the breadths or heights.

For that completeness of attention by all the senses which is essential to perfect impression, the subject becomes fully focused upon its object, longitudinally.

For that complete manifestation of that intention of the being which is implied by expression, it is necessary that the subject should be fully focused upon the object it seeks to impress, longitudinally.

In consequence of the above facts, which are permanently established by the organization of the body, the degrees of attention or intention in pantomimic expression are determined by the extent to which the various agents of expression in the body of the subject are longitudinally focused upon the object.

As the functions of sensation and action are peculiarly vital in their character, and as those functions are completed in the lengths, therefore, the longitudinal direction is justly called the line of life.

The longitudinal activity of the body is distinctly executive or effectual in its nature, and, as we shall see, differs essentially in its character from that activity of the body which is appropriately associated with the other directions in space.

The activity of the body in the perpendicular has for its aim that investigation of the object by the subject, by which the perception in the subject of the nature or character of the object is increased, and, consequently, the understanding of the subject developed.

The terms heights and depths are distinctly associated with mental activity in the being, because it is exactly to the extent to which we penetrate the radical depths or attain to the fruitful heights of any subject that our views are

enlarged and our understanding of the object or subject investigated is rendered complete.

The physical activity of the body in the perpendicular presents such marked difficulties and necessitates so great an expenditure of force, that there becomes associated with this direction those ideas of difficulty which distinguishes strength from weakness.

In noting the manifestation of the potential quality of the being in pantomimic action, we discover that in proportion to the excitement or awakening of the potency of the being is the erectness of the body in the perpendicular, and that in proportion to the subsidence of the potency of the being is the tendency of the body to become perpendicularly surrendered to the force of gravitation. In other words, in proportion to the tendency of action to rise is the assertion of the potential quality of the being in the body, while in proportion to the tendency of the pantomimic organization toward the depths is the negation of the potential quality of the being and the indication of weakness and imbecility in the body.

As the idea of rank is distinctly associated with the relative proportion of potency in any being, as well as the relative proportion of intelligence or understanding between different beings, therefore, the perpendicular direction becomes naturally that one which we associate with the idea of rank, and leads us in verbal expression to use the words high and low in denoting the relative rank of individuals or ideas, and in pantomimic expression to rise above or bow before the object whenever we wish to manifest our sense of superiority or inferiority to the individual that may be the object we passively contemplate or actively address.

We find organized in the breadths those two sides of the body which are complementary in their character.

When we view the body longitudinally, we become conscious of these two opposite sides called the back and the front, in the co-operation of which there is always associated the idea of parallelism or oneness.

When we view the body from its organic relation to the perpendicular, we become conscious of those two sides called top and bottom, between which there is associated the idea of hierarchal relations; that is to say, those relative degrees of rank from low to high which develop the idea of superiority or inferiority in the mind, and constitute what is called hierarchy in external life.

When we regard the body as to its horizontal organization, we become conscious of those two sides known as the right and the left, each of which has a distinct head, arm, leg, and torso organization of its own; and yet each of which is manifestly incomplete without the other. In other words, we find organized in the horizontal two individual and complete pantomimic organizations, each of which is absolutely opposite in direction both of form and of action, and yet complementary in co-operation; that is to say, just as the idea of parallelism and oneness predominates in the organization of the body in the lengths and the idea of rank predominates in the organization of the body in the perpendicular, so we see predominating in the organization of the body in the horizontal the idea of duality in complementary unity.

The idea of 'oneness emphasizes individuality, and the idea of rank emphasizes distinction between individualities, while the idea of completeness implies that wholeness of

perfection which negates the individual element and emphasizes the universal element in consciousness.

When the pantomimic organization is poised upon the feet and is viewed from either the right or the left side, we perceive its relations to the lengths. The predominating ideas presented by this view are those of oneness of mass and parallelism, both formal and active.

The front side of the body cannot move forward or backward without a simultaneous action in the same direction by the back, and vice versa. In other words, the back and the front sides of the body move together and are incapable of opposition in action. This parallelism is not offensive as long as the idea of oneness of mass is maintained in the profile view of the body.

The relation of the pantomimic organization to the lengths can be perfectly perceived only by viewing it exactly from the right or the left side. So it is obvious that to appreciate the exact relation of the organization to the lengths we are forced to see but one side of the body at a time. Thus, again, the idea of oneness is emphasized by the relation of the human body to the lengths.

We have already observed that the longitudinal direction is the line of life or action, which, if continued directly from the median line of the body as far as possible forward passes around the earth parallel with its surface and returns to the back of the median line of the pantomimic organization. Thus we see that the longitudinal direction or line of life is complete in itself, forming a circle which is a unit entirely limited in its possibilities.

In order to appreciate the relations of the pantomimic organization to the breadths, it is necessary to view the

body from exactly in front or behind. From either of these points we perceive that the predominating ideas presented are those of duality and opposition. From these points of view we see that the body has two distinct sides, each of which is supplied with limbs, as well as a cephalic and a torsal organization; and, therefore, is complete in itself, and yet each in its unity with the other completing in opposition the form of the pantomimic organization as a whole.

Observation of the body from these points of view reveals the capacity for pantomimic opposition in action, which does not exist in the pantomimic organization as seen from either one of its distinct individual sides.

When the body is viewed from behind or in front, if the arms are lifted straight out at each side until each one is exactly in line with the other and exactly at a right angle with the median line of the body, the horizontal line in space is precisely presented; this line, if continued equally in opposite directions, from the median line of the body, will penetrate indefinitely without limit into space. Thus we see the idea of duality eternally sustained in considering pantomimically the idea of horizontal direction in space, for it implies two lines passing from the median line of the body in two opposite directions, which, no matter how far they are carried, can never unite or become one but must ideally and actually remain two in sensation and perception. Consequently, the horizontal direction asserts the idea of eternal twoness, precisely as the longitudinal, or line of action in the lengths, asserts the idea of eternal oneness.

To understand the revelation of pantomimic organization

to the perpendicular direction in space, we are at liberty to view it either from the longitudinal or the horizontal lines.

The investigation of those ideas which present themselves most forcibly in viewing the organization in the perpendicular, shows that they are those of threeness in oneness, or three distinct forms each performing a distinct function, united in an order that is hierarchal in its character, and assertive of ideas of inferiority or superiority which do not become prominent in viewing the body in its relations to the lengths and breadths. It never occurs to the mind, in viewing the body either from the right or the left side, to say that the back is inferior or superior to the front side. In viewing the body from behind or in front, the question of inferiority or superiority as between the right and the left side is not necessarily suggested; but in viewing the organization in the perpendicular, one portion of it is seen to be above or below another portion and, therefore, dominating or dominated by some other portion and, consequently, superior or inferior to some other portion.

In contemplating the poise of the body as it stands erect, and extending the perpendicular line through its median line, we see that it has as its natural termination in the depths the centre of the earth, while its extension above is in the illimitable.

The three elementary directions in space are peculiarly distinguished from one another when considered as to their measurement.

The longitudinal direction or line of action begins and ends with the individual; that is to say, is absolutely finite.

All action distinctly executive and vital in its nature oc-

curs in the lengths, and is eternally begun and ended there. With this direction are associated the ideas past, present, and future of life.

Behind man lies his past, the actions of which became organized in his backbone or spinal cord system, and pushing forward through the present, in which he stands, to the future activity before him.

Perpendicular direction is naturally limited in measurement in the depths, while it is immeasurable as to its heights, as it is, rightly speaking, but a continuation into space of one of the radii of the earth.

The horizontal direction differs completely from both of the others in that it is illimitable in both of its lateral extensions.

In short, man

1st. In the actual or longitudinal line of action in life is absolutely finite.

2nd. In the potential or perpendicular line is finite only in the depth to which he may sink, and infinite in heights to which he may rise by aspiration into perception.

3rd. In the essential, completing, perfective or horizontal line is eternally illimitable and infinite.

In other words, man is actually limited as to his life, potentially limited, as to the falling or inferior possibilities, unlimited in the rising or superior possibilities of his existence, and essentially and perfectly externally infinite as to being.

In summing up the distinctive characteristics of the elementary directions in space we see:

1st. That the longitudinal is associated with the ideas

of oneness—limitability and parallelism both as to time and action in life.

2nd. That with the horizontal is associated the idea of twoness—in illimitable equality of extension—and of opposition in completing or perfecting unity.

3rd. That with the perpendicular is associated the ideas of threeness in hierarchal unity—the inferior order being potentially limited, the superior order being potentially illimitable.

Having investigated the static relations of the organization to its spacial environment, we will now consider its dynamic relations to this environment, or those conditions of pantomimic activity in space fatally determined by the nature of its organization.

There are two absolutely distinct, uncomplex species of action which appear in pantomime:

1st. Radial action, by which is implied an action to or from the centre of the pantomimic organization.

2nd. Pivotal action, by which is implied an action on or with the centre of such portions of the organization as may be in motion.

Radial action may occur in all directions.

Pivotal action has its organic limitations.

There are only three portions of the body by which pivotal action may be produced:

1st. The extremities of the limbs, at the wrists and the ankles.

2nd. The extremity of the neck where it meets the head.

3rd. Throughout the length of the spine from the pelvis in the torso.

The normal pivotal activity of the torso and the neck is in its nature horizontal.

The normal pivotal activity of the arms may be horizontal, perpendicular or longitudinal.

The normal pivotal activity of the feet is that which occurs in bearing the body and is horizontal in its character; in other words, the pivotal action in head, torso and legs is normally from side to side, while the pivotal action in the arms may be:

1st. Normally from side to side, as when the arm is pendent, or raised above the body.

2nd. Backward and forward, as when the arms are raised out exactly at the side.

3rd. Up and down, as when the arms are extended out in front of the body.

Radial action may be but in one direction at a time, but pivotal action necessarily combines two directions, one of which, predominating in consciousness, is used to characterize the action, as, for example:

1st. Horizontal pivotal action necessarily implies the passage of that portion of the person which is pivoting both in the horizontal and the longitudinal direction.

2nd. Longitudinal pivotal action necessitates the passage of that portion of the person pivoting in the perpendicular as well as in the longitudinal direction.

3rd. Perpendicular pivotal action implies the passage of that portion of the person pivoting in the horizontal as well as in the perpendicular direction.

Radial action is straight in form.

Pivotal action is circular in form.

Another form of action which is possible to the organiza-

tion is complex in nature and produced by the combination of the pivotal and the radial forms of action, and is called spiral.

The play and the interplay of these three forms of actions in the spacial directions must be governed by certain principles of co-operation and proportion in order to become harmonic in character.

These principles are as follows:

First General Principle.

When expression necessitates simultaneous action of different agents of expression in the same spacial direction, the action of each must be opposed to the action of the other; in other words, all simultaneous action in the organization must have either an absolute or an angular opposition.

Second General Principle.

All actions in the organization which, in order to be expressive, must necessarily be parallel, must always be successive; that is to say, one action must be completed before another begins.

Third General Principle.

In simultaneous actions the proportions of the relative development of action in two or more agents moving at the same time must be in the exact ratio of the length of their radii from the centres on which they move.

Fourth General Principle.

The proportions of extension and velocity with which two or more agents of expression shall succeed each other in the same direction must be in the inverse ratio of the weight of the mass moved.

Fifth General Principle.

In all co-operative actions when the extremes are in motion, the centre must be in repose, and when the centres are in motion, the extremes must be in repose.

In co-operative action, all opposite and parallel movements are perfected by obedience to the foregoing principles of action; but in order to apply these principles with precision, it is necessary to distinguish the different species of oppositions and parallelisms which appear in expression.

There are but two simple species:

1st. Permanent or organic opposition and parallelisms which appear in the organization of the different forms of the body.

2nd. Passing oppositions or parallelisms which appear in the fleeting activities of the different forms of the body as they co-operate in expression.

Formal or Organic Oppositions in Pantomimic Organizations.

1st Opposition: Between median lines of any portion, as static horizontal centre and right and left side of same as static extremes.

2nd Opposition: Between right side of any portion as statically active and left side of any portion as statically passive.

3rd Opposition: Between superficial rim of any portion of the body at the sides as static longitudinal centre and back and front sides of any portion as static extremes.

4th Opposition: Between the front side of any portion as statically active and the back of any portion as statically passive.

5th Opposition: Between the static perpendicular centre of any portion of the bottom and top sides as its static extremes.

6th Opposition: Between the top side of any portion as statically active superior, and the bottom side as statically passive inferior.

7th Opposition: Between the torso as the dynamic centre and the head and limbs as its dynamic radii.

8th Opposition: Between the head as dynamically mental agent, and the limbs as dynamically vital agents.

9th Opposition: Between the arms as mento-vital dynamic agents and the legs as vito-vital dynamic agents.

10th Opposition: Between the diaphragm as torsal centre and the chest and abdomen as torsal extremes.

11th Opposition: Between the chest as mental torsal agent and the abdomen as vital torsal agent.

12th Opposition: Between the ear as cephalic centre and the facial and the cerebral sides as cephalic extremes.

13th Opposition: Between the facial side as the active side of the head and the cerebral side as passive of head.

14th Opposition: Between nose as active centre of face and eyes and mouth as active extremes of face.

15th Opposition: Between eyes as mental facial agent and mouth as vital facial agent.

16th Opposition: Between eye-ball as passive expression in eyes and brows and lids as active superficial agents in expression.

17th Opposition: Between iris as distinct passive intermediate zone of eye-ball and white and pupil as its extreme passive zones.

18th Opposition: Between pupils as passive mental agents and whites as passive vital agents.

19th Opposition: Between upper lids as central superficial active centres and brows and lower lids as superficial active extremes.

20th Opposition: Between brows as active mental agents and lower lids as active vital agents.

21st Opposition: Between jaws as vito-vital or anatomical agents and lips as mento-vital or physiological agents.

22nd Opposition: Between upper jaw as passive vito-vital agent and lower jaw as active vito-vital agent.

23rd Opposition: Between inner corners as vital sides of lower jaw and chin as mental side of lower jaw.

24th Opposition: Between lower lids as physiognom-

ic centre and chin and upper lips as physiognomic extremes of mouth.

25th Opposition: Between upper lip as mental physiognomic agent and chin as vital physiognomic agent.

26th Opposition: Between cartilage of nose as the passive centre and the radical and nostril muscles as active extremes.

27th Opposition: Between radical muscle as vital agent and nostrils as mental agent.

28th Opposition: Between elbow as centre articulation and shoulders and wrists as extreme articulations of arms.

29th Opposition: Between wrists as mental agents and shoulders as vital agents.

30th Opposition: Between palm as dynamic centre of hand and thumb and finger as its radii.

31st Opposition: Between thumb as vital and fingers as mental agents.

32nd Opposition: Between outer fingers as active and inner fingers as passive.

33rd Opposition: Between index finger as vito-active and little finger as mental active.

34th Opposition: Between middle finger as vito-passive and ring finger as mento-passive.

35th Opposition: Between second joints of thumb and fingers as centres and first and third joints as extremes.

36th Opposition: Between first joints of thumb and fingers as vital and third joints as mental.

37th Opposition: Between knees as central joints and hips and ankles as superficial extreme joints.

38th Opposition: Between hips as vital and ankles as mental.

39th Opposition: Between palm of foot as dynamic centre and toes as its radii.

40th Opposition: Between great toe as vital and other toes as mental.

41st Opposition: Between first and fourth toes as active and second and third as passive.

42nd Opposition: Between first toe as mental active and fourth as vital active.

43rd Opposition: Between second toe as mental passive and third toe as vital passive.

44th Opposition: Between second joints of toes as centres and first and third joints as extremes.

45th Opposition: Between first joints as vital extremes and third joints as mental extremes.

The usefulness of this classification of organic opposition becomes apparent as we proceed to apply general principles to harmonic co-operation either in the art of the actor, the painter, or the sculptor.

Active or passing oppositions are of three kinds.

1st. Absolute or angular radial oppositions.

2nd. Absolute or angular pivotal oppositions.

3rd. Absolute or angular mixed oppositions, which imply a pivotal action of one agent simultaneously with the radial action of another.

In order to make clear the nature of these various species of opposition, it is well to note a few general facts concerning radial action.

There are two centres from which and to which gesticulation may radiate.

1st. The torso, which is the natural dynamic centre of all radial action.

2nd. The earth, which is the natural static centre of radial action.

Radiations from or to the torso emphasize the individual element in pantomime.

Radiations from or to the earth emphasize the universal element in pantomime.

Direct radiations from or to the torso in the lengths are always parallel with the earth.

Radiations exactly from or to the earth are always parallel with the torso.

The parallel movement limits or negates the object or thing with which it is parallel.

Torsal radiation has two simple forms:

1st. Direct torsal radiation, which is in the lengths.

2nd. Rectangular radiation, which is exactly in the breadths.

All radiation in the heights is necessarily complex when proceeding from or to the torso; that is to say, it combines the longitudinal or the horizontal in some degree with the perpendicular.

Direct torsal radiation is exactly with the earth; it negates the universal element in expression and makes most positive the individual element.

Rectangular torsal radiation has an angular opposition both to the torso and to the earth and, therefore, does not negate the universal element, but asserts or affirms the unity of the individual with the universal.

Terrestrial radiation, or that directly from or to the earth,

is parallel with the torso and negates the individual and asserts and affirms the universal.

Direct torsal radiation implies a predominance of action in the lengths.

Rectangular torsal radiation implies a predominance of action in the breadths.

Terrestrial radiation implies an action in the perpendicular.

There are two forms of terrestrial radiation:

1st. Absolute or complete terrestrial radiation, which is made by the body to or from the earth, directly through the median line, from the head to the ankles and from the ankles to the head.

2nd. Relative or partial radiation, which is a movement to or from the earth and can be made only by the limbs.

The poise of the body erectly upon the legs implies an organic or a formal unity of the individual with the universal.

The radiation of the body upward from the feet asserts an organic unity of the individual with the universal and, therefore, indicates consciousness of potentiality in the individual.

The radiation of the body to the earth implies an organic surrender of the individual to the universal, and indicates either the separation of the individual from the universal or the suspension of potential sense in the individual.

In other words, a very erect radiation in the bearing of the body manifests potency or sense of power in the individual being; while the absence of erectness and the tendency of radiation to the earth in the bearing of the body indicates the absence of potency in the individual, which,

when carried so far as to prostrate the body completely, indicates either the complete suspension of psychic potency in the body associated with sleep, or the complete absence of psychic potency in the body characteristic of death.

Absolute terrestrial radiation is always present in some degree in pantomimic activity, while the relative form of terrestrial radiation appears only when deliberately produced by the conscious volition of the individual.

With these general remarks concerning radial action, we can proceed to consider its absolute and angular oppositions.

Oppositions in Radial Action.

First Series—Direct Torsal Radial Oppositions.

1st Opposition—*Absolute*: Between the whole body radiating from ankles in one direction and arms radiating from shoulders or elbows in another.

2nd Opposition—*Absolute*: Between head radiating from torso in one direction and arms radiating from shoulders, elbows, or wrists in the other.

3rd Opposition—*Absolute*: Between fingers radiating from palm in one direction and thumb radiating from palm in the other.

4th Opposition—*Absolute*: Between head radiating from torso in one direction and torso radiating from hips or the ankles in the other.

5th Opposition—*Absolute*: Between the limbs of the right side radiating from torso in one direction and the limbs of the left side radiating from torso in the other.

6th Opposition—*Absolute*: Between arms radiating from torso in one direction and legs radiating from torso in the other.

7th Opposition—*Angular*: Between head radiating from or to torso in the perpendicular and arms radiating from shoulders, from or to torso in the longitudinal direction.

8th Opposition—*Angular*: Between head radiating from or to torso in the perpendicular and arms radiating from elbows in the longitudinal direction.

9th Opposition—*Angular*: Between any portion of right arm radiating from or to torso in the perpendicular and any portion of left arm radiating from or to torso in the longitudinal direction.

Second Series—Direct Torsal Pivotal Oppositions.

1st Opposition—*Absolute*: Between whole body radiating and pivoting from ankles in one direction and arms radiating from shoulders or elbows with pivotal action of wrists in the other.

2nd Opposition—*Absolute*: Between head radiating and pivoting from torso in one direction and arms radiating from shoulders or elbows with pivotal action of wrists in the other.

3rd Opposition—*Angular*: Between arms radiating from shoulders or elbows with pivotal action of wrists in the longitudinal and head radiating and pivoting from torso in the perpendicular direction.

Third Series—Direct Torsal Mixed Oppositions.

1st Opposition—*Absolute*: Between whole body radiating from ankles in one direction and arms radiating from shoulders with a pivotal action of wrists in the other.

2nd Opposition—*Absolute*: Between head radiating from torso in one direction and arms radiating from shoulders or elbows with pivotal action of wrists in the other.

3rd Opposition—*Absolute*: Between arms radiating from shoulders or elbows in one direction and whole body radiating and pivoting from ankles in the other.

4th Opposition—*Absolute*: Between arms radiating from shoulders or elbows in one direction and head radiating and pivoting from torso in the other.

5th Opposition—*Angular*: Between arms radiating from shoulders or elbows with pivotal action of wrists in the longitudinal and head radiating in the perpendicular direction.

6th Opposition—*Angular*: Between arms radiating from shoulders or elbows without pivotal action of wrists in the longitudinal and head radiating with pivotal action in the perpendicular direction.

Fourth Series—Rectangular Torsal Radial Oppositions.

1st Opposition—*Absolute*: Between right arm radiating from shoulder, elbow, or wrist in one direction and left arm radiating from shoulder, elbow, or wrist in the other.

2nd Opposition—*Absolute*: Between arms radiating from shoulders, elbows or wrists in one direction and legs radiating from torso in the other.

3rd Opposition—*Absolute*: Between arms radiating from

shoulders, elbows, or wrists in one direction and head inclining from top of neck or torso in the other.

4th Opposition—*Angular*: Between arm on one side of the body radiating from shoulder, elbow, or wrist in the horizontal and arm on opposite side of body radiating in the perpendicular or longitudinal direction.

5th Opposition—*Angular*: Between arms radiating from shoulders, elbows, and wrists in the horizontal and legs radiating from torso in the longitudinal.

6th Opposition—*Angular*: Between arms radiating from shoulders, elbows, or wrists in the horizontal and head radiating from torso in the longitudinal or perpendicular direction.

Fifth Series—Rectangular Torsal Pivotal Oppositions.

1st Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrists in one direction; and the opposite arm radiating from shoulder or elbow with pivotal action of wrist in the other.

2nd Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in one direction and head inclining and pivoting from top of neck or torso in the other.

3rd Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in one direction and opposite leg radiating from torso with pivotal action of ankle in the other.

4th Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in the horizontal and opposite arm radiating from shoulder or

elbow with pivotal action of wrist in the longitudinal or perpendicular direction.

5th Opposition—*Angular*: Between arms radiating from shoulders or elbows with pivotal action of wrists in the horizontal and legs radiating from torso with pivotal action of ankles in the longitudinal direction.

6th Opposition—*Angular*: Between either arm radiating from shoulders or elbows with pivotal action of wrist in the horizontal and head radiating with opposite pivotal action in the perpendicular or longitudinal direction.

Sixth Series—Rectangular Torsal Mixed Oppositions.

1st Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in one direction and opposite arm radiating from shoulder or elbow without pivotal action in the other.

2nd Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in one direction and head inclining from top of neck or torso without pivotal action in the other.

3rd Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in one direction and opposite leg radiating from torso without pivotal action in the other.

4th Opposition—*Absolute*: Between either arm radiating from shoulder or elbow without pivotal action in one direction and head inclining from top of neck or torso with opposite pivotal action in the other.

5th Opposition—*Absolute*: Between either arm radiating from shoulder or elbow without pivotal action in one

direction and opposite leg radiating from torso with opposite pivotal action in the other.

6th Opposition—*Angular*: Between either arm radiating from shoulder or elbow without pivotal action in the horizontal and opposite arm radiating from shoulder or wrist with pivotal action of wrist in the longitudinal or perpendicular direction.

7th Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrists in the horizontal and opposite arm radiating from shoulder or elbow without pivotal action in the longitudinal or perpendicular direction.

8th Opposition—*Angular*: Between either arm radiating from shoulder or elbow without pivotal action in the horizontal and either leg radiating from torso with opposite pivotal action in the longitudinal direction.

9th Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in the horizontal and either leg radiating from torso without pivotal action in the longitudinal direction.

10th Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in the horizontal and head radiating from torso without pivotal action in the longitudinal or perpendicular direction.

11th Opposition—*Angular*: Between either arm radiating from shoulder or elbow without pivotal action in the horizontal and head radiating from torso with opposite pivotal action in the longitudinal or perpendicular direction.

12th Opposition—*Angular*: Between both arms radiating from shoulder or elbow with pivotal action of wrist in

the horizontal and head radiating from torso without pivotal action in the longitudinal or perpendicular direction.

Seventh Series—Absolute Terrestrial Radial Oppositions.

1st Opposition—*Absolute*: Between body to top of torso radiating down and forward or back and upward from ankles and head radiating from torso up and backward or down and forward.

2nd Opposition—*Angular*: Between body to top of torso radiating from ankles down and forward or up and backward and head radiating from torso in the longitudinal.

Eighth Series—Absolute Terrestrial Pivotal Oppositions.

1st Opposition—*Absolute*: Between torso pivoting from ankles or hips to one side and head pivoting on torso to the other.

Ninth Series—Absolute Terrestrial Mixed Oppositions.

1st Opposition—*Angular*: Between body radiating from ankles in the longitudinal and head pivoting on torso in the horizontal direction.

2nd Opposition—*Angular*: Between torso pivoting from ankle or hips in the horizontal and head radiating from torso in the longitudinal or perpendicular direction.

Tenth Series—Relative Terrestrial Radial Oppositions.

1st Opposition—*Absolute*: Between arms radiating from

shoulders or elbows in one direction and legs radiating from torso in the other.

2nd Opposition—*Absolute*: Between right arm radiating from shoulder or elbow in one direction and left arm radiating from shoulder or elbow in the other.

3rd Opposition—*Absolute*: Between arms radiating from shoulders or elbows in one direction and head radiating from torso in the other.

4th Opposition—*Angular*: Between either arm radiating from shoulder or elbow in the perpendicular and either leg radiating from torso in the horizontal or longitudinal direction.

5th Opposition—*Angular*: Between either arm radiating from shoulder or elbow in the perpendicular and its opposite arm radiating from shoulder or elbow in the horizontal or longitudinal direction.

6th Opposition—*Angular*: Between either arm radiating from shoulder or elbow in the perpendicular and head radiating from torso in the horizontal or longitudinal direction.

7th Opposition—*Angular*: Between both arms radiating from shoulders and elbows in the perpendicular and head radiating from torso in the longitudinal direction.

Eleventh Series—Relative Terrestrial Pivotal Oppositions.

1st Opposition—*Absolute*: Between one arm radiating from shoulder or elbow with pivotal action of wrist in one direction and opposite arm radiating from shoulder or elbow with pivotal action of wrist in the other.

2nd Opposition—*Absolute*: Between either arm radiat-

ing from shoulder or elbow with pivotal action of wrist in one direction and head radiating from torso with pivotal action in the other.

3rd Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in the perpendicular and torso pivoting to opposite sides from ankles or hips in the horizontal direction.

4th Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in the perpendicular and head pivoting on torso to opposite side in the horizontal direction.

Twelfth Series—Relative Terrestrial Mixed Oppositions.

1st Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in one direction and opposite arm radiating from shoulder or elbow without pivotal action in the other.

2nd Opposition—*Absolute*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in one direction and head radiating from top of neck or torso without pivotal action in the other.

3rd Opposition—*Absolute*: Between both arms radiating from shoulders or elbows with pivotal action of wrist in one direction and head radiating from torso without pivotal action in the other.

4th Opposition—*Absolute*: Between either arm radiating from shoulder or elbow without pivotal action in one direction and head radiating from torso with pivotal action in the other.

5th Opposition—*Angular*: Between either arm radiat-

ing from shoulder or elbow with pivotal action of wrist in the perpendicular and opposite arm radiating from shoulder or elbow without pivotal action in the longitudinal or horizontal direction.

6th Opposition—*Angular*: Between either arm radiating from shoulder or elbow without pivotal action in the perpendicular and opposite arm radiating from shoulder or elbow with pivotal action of wrist in the longitudinal or horizontal direction.

7th Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in the perpendicular and either leg radiating from torso without pivotal action in the longitudinal or horizontal direction.

8th Opposition—*Angular*: Between either arm radiating from shoulder or elbow with pivotal action of wrist in the perpendicular and head radiating from torso without pivotal action in the longitudinal or horizontal line.

9th Opposition—*Angular*: Between either arm radiating from shoulder or elbow without pivotal action in the perpendicular and head radiating from torso with pivotal action in the longitudinal or horizontal direction.

10th Opposition—*Angular*: Between both arms radiating from shoulders or elbows with pivotal action of wrist in the perpendicular and head radiating from torso without pivotal action in the longitudinal direction.

Elemental Vocalization.

Vocal expression is so subtle and delicate in its character, that to be clearly understood or thoroughly mastered for the purpose of stage art it is very necessary, in developing its organic resources, to avoid any method that may tend to destroy its natural quality.

The distinct function of the voice is to reveal most especially the sensitive conditions of the being, which are naturally exceedingly exquisite in the delicacies of their distinctions, and, therefore, very difficult to command if the vocal organization is injured either by careless habits or by vicious methods of training.

The production of a sound implies the co-operation of three distinct agents:

1st. A vibratile agent, by whose vibration the atmospheric waves which appeal to the ear and produce in consciousness that phenomenon called sound are set in motion.

2nd. A propulsive agent, by virtue of whose force the vibratile agent is stirred into activity.

3rd. A repercutive agent, by virtue of which the atmospheric vibrations set in motion by the action of the vibratile agent are so reflected and multiplied as to give to the tone engendered by the vibratile agent that element generally called resonance.

The examination of any musical instrument demonstrates that the three above-named agents are absolutely co-necessary for the production of any of the phenomena of sound.

In the drum the vibratile agent is the skin which is stretched over its "barrel" or box; the propulsive agent is the stick whose blow causes the skin to vibrate; the repercutive agent is the barrel or box by virtue of which the sound produced by the vibration of the skin is multiplied a thousandfold.

In the cornet the vibratile agents are the lips of the performer, which are placed upon the mouth-piece of the instrument; the propulsive agent is the breath of the performer; the repercutive or resonating agents are the winding recesses of the brass tubes through which the vibrations of the lips are carried and multiplied.

In the violin the vibratile agents are the strings; the repercutive agent is the sounding-box above which the strings are stretched; the propulsive agent is the bow.

Illustrations might be multiplied until each and every musical instrument had, in turn, been examined. The result, however, would be simply the confirmation of the fact disclosed in the foregoing illustrations, that for the production of any tone or sound a vibratile, a repercutive, and a propulsive agent must co-operate in order to produce that phenomenon in consciousness called sound.

Having clearly defined the number of agents whose co-operation results in the formation of sound, it becomes important to understand:

- 1st. The distinct nature of the functions which each agent performs.

- 2nd. The conditions that naturally dominate their most perfect co-operation.

Distinct Functions of Agents Producing Sound.

Investigation of the distinct functions which each agent employed in the production of sound performs in co-operation with its fellow-agents reveals the following facts:

1st. The vibratile agent determines the tone or note in the chromatic musical scale which shall be produced. It has no power in itself to determine either the force or the duration of the tone produced, nor has it in itself the faculty, either of resonating or of regulating the extent to which a tone shall be resonated.

Examination of the physical conditions which affect the tone produced by the vibratile agent proves that the tone is determined by three distinct facts, inseparably connected with the vibratile agents. Given any vibratile agent, the tones that it will produce can be modified only in the following way:

Primo—By increasing or decreasing its thickness.

Secundo—By increasing or decreasing its length.

Tertio—By increasing or decreasing its tension.

The test of these facts can be easily made by attaching a string to any support in such a manner as to permit it to hang freely toward the earth, this done, fasten any given weight (say, ten pounds) to it, three feet from the point of its attachment to its support. By causing the string with a tension of ten pounds to vibrate, we obtain a tone in the chromatic scale which cannot be changed in any manner as long as the tension and the length of the string from its supporting attachment, as well as its thickness, remains

the same. If, however, we add anything to or take away anything from the weight that produces the tension of the string; or, if keeping the same weight we shorten or lengthen the distance from which the weight is attached to the support of the string; or, again, if, while preserving the same weight and the same length of tension, we use a string made of the same substance which is either thicker or thinner than the string first used, we will, in each and every case, infallibly obtain a change in the place of the tone in the chromatic musical scale.

In all of the above experiments we discover that the place of the tone in the musical scale is not changed in the slightest degree, either by the force with which the propulsive agent causes the string to vibrate, or by any change in the sounding-boards or repercutive agents which may be brought to bear upon the string when vibrating. It is evident, therefore, that the one distinct function of the vibratile agent is to determine the place in the musical scale of the tone produced.

2nd. Examination of the distinct function performed by the propulsive agent shows that its province is to regulate the modification of the three following elements, which are always associated with the tone produced by the vibration of the vibratile agent:

Primo—The element of force, by which the tone is rendered more or less loud.

Secundo—The element of persistence in force, by which the duration of the sound is determined.

Tertio—The element of modulation in force, by which the order and the velocity of the increase or the decrease of the loudness of the tone produced is regulated.

3rd. Careful analysis of the nature of the functions performed by the repercutive or resonating agent clearly proves that they are as follows: .

Primo—Qualitative, or those by which the character or quality of the tone produced is modified. All changes in the quality of the tone depend upon the modification:

(1) Of the nature of the material of which the repercutive agent is made.

(2) Of the form in which the repercutive agent is made.

(3) Of the size or dimensions of the repercutive agent.

Any change in the above-mentioned respects in the repercutive agent causes a corresponding modification in the quality of the tone produced.

Secundo—Penetrative; that is to say, the extent or distance through which any tone produced by the vibration of the vibratile agent will penetrate space depends far more upon the character of the repercutive agent than upon either the material nature of the vibratile agent itself, or, the force with which the propulsive agent may cause the vibratile agent to vibrate.

Conditions Dominating Perfect Co-operation of Sound Agents.

Having glanced at the distinct functions performed by the different agents producing sound, let us consider under what conditions these agents co-operate most perfectly in the formation of sound. That is obviously the most perfect co-operation of sound-agents which tends most completely to increase:

Primo—The ease with which a sound can be produced.

Secundo—The command of the modulations of the sound when produced.

Tertio—The preservation of the organization of the agents producing the sound.

Increase of Ease in Sound-Production.

In proportion to the facility with which the tension of the vibratile agent may be secured and the precision with which the propulsive and repercutive agents can be applied to the vibratile agent, will be the ease with which the sound will be produced.

Increase of Command in the Modulation of Sound.

For the modulation of sound the following changes in the actions of its agents must be effected with facility:

Primo—Changes in the degree of the force of the propulsive agent.

Secundo—Changes in the degree of attention of the vibratile agent.

Tertio—Changes in the material nature, form and dimensions of the repercutive agent.

To increase the command of modulation in sound it is necessary:

1st. To increase the capacity of each agent to perform most fully its own peculiar functions.

2nd. To increase the subtlety and precision with which each functional act may be modified, either in degree, form, dimension, or material nature.

Increase in the Preservation of the Mechanical Organization of the Sound-agents.

In considering the preservation of the instrument or organization intended for the production of sound, the end should be to discover which of its mechanical agents is most susceptible to injury and most liable to wear out and become deranged in its co-operative activity with its associated agents.

It requires but little observation of any musical instrument to clearly perceive that the agent which is most easily

deranged and destroyed by use, especially when its use is dominated by a vicious method, is the vibratile agent.

If we return to the consideration of those instruments which we have already used as elemental illustrations of the essential sound-agent, we will discover, by a very little experience in their use:

1st. That the sticks and barrels of a drum will outwear a thousand drum-heads.

2nd. That the breath of the performer and the brass recesses of the cornet are not so liable to injury or derangement in adjustment as the delicate membranes of the performer's lips, which, either by misuse or overuse, are very liable to become too thick or too hard to properly perform their vibratile functions.

3rd. That both the bow and body of the violin will outlast thousands of violin strings.

Further consideration of the relative susceptibility to destruction of the sound-agents tends to prove that the finer and higher the order of the mechanical organization of the sound-instrument, the greater the increase of susceptibility to injury in the propulsive over the repercutive agent.

If we take as an illustration the violin, which is universally acknowledged to be the highest in rank of all musical instruments, we very soon perceive that precisely as the bow or propulsive agent is more liable to last than the strings, so the sounding-box or body of the violin will surely outlast in all legitimate use a large number of bows.

In the lower order of instruments, such as the drum whose sticks and barrel are about equally strong there is a greater equality of endurance between the propulsive and the repercutive agents,

Having determined the relative endurance of the different sound-agents, let us proceed to discover, if we can, which of these agents is most conservative in its function of the other two. In order to do this let us return to our first experiment in the tension of a string.

If we stretch our string out in the open air with no other reflective or repercutive agent than the earth itself, we find that no matter how great the force with which we apply the propulsive agent to this string, the tone produced will be carried but a short distance, while, at the same time, it will be devoid of any conspicuously fine quality.

If we bring to bear upon our stretched string a sounding-board or repercutive agent of any description, we will discover that in proportion to the extent to which we approach this agent to the string without arresting its vibrations, will be the increase of the resonating or penetrating potency of the tone. In other words, we learn that the repercutive agent potentizes the vibration of the vibratile agent and bestows upon it the faculty of penetrating space to a greater or less extent, according to the resisting or reflecting texture of the material used in constructing the repercutive agent.

Further experiment in this direction shows that when the repercutive agent is adjusted to the vibratile agent, a very little force on the part of the propulsive agent will produce a sound which will travel much farther than any sound which the full force of the propulsive agent can produce without the co-operation of the repercutive agent. It is evident, therefore, that the repercutive agent economizes the force of the propulsive agent and, consequently, tends to conserve not only the tissue of the propulsive

agent, but also the tissues of the vibratile agent with which the propulsive agent comes in contact when causing the vibration that produces the sound.

In summing up the discoveries resulting from our experiments we find that they are as follows:

1st. The relative endurance of the sound-agents placed in the order of their indestructibility is:

Primo—The repercutive agent is the one least liable to injury by legitimate use.

Secundo—The propulsive agent is the more liable to injury by legitimate use.

Tertio—The vibratile agent is the most liable to injury by legitimate use.

2nd. That the agent most distinctly conservative of the mechanical organization and tissues of the sound-agents is the repercutive agent.

A perfect co-operation of the sound-agents in any instrument, therefore, implies:

1st. For the increase of ease in sound-production:

Primo—Facility of tension in the vibratile agent.

Secundo—Precision of touch in the propulsive agent.

Tertio—Exactness of adjustment in the repercutive agent.

2nd. For the increase of command in the modulation of sound:

Primo—Development of the capacity and modification of the force of the propulsive agent.

Secundo—Development of the capacity and the modification of the tension of the vibratile agent.

Tertio—Development of facility in modifying the material nature, form and dimensions of the repercutive agent.

3rd. For the preservation of the mechanical organization of the sound-agents:

Primo—Especial care in the tension and use of the vibratile agent.

Secundo—Complete development of capacity in the repulsive agent.

In short, the most perfect co-operation of all the agents producing sound is that which secures the greatest ease and subtlety in the modulation of the tone, with the greatest variety and purity in its resonant quality, with the least wear and tear upon the vibratile and propulsive agents.

In all instruments in which the vibratile agent or the propulsive agents are easily repaired or replaced, the question of their preservation is of comparatively little importance; but in all cases where the vibratile and the propulsive agent cannot be repaired or replaced, their conservation becomes a matter of supreme importance.

Having considered the elemental facts concerning the production of sound in general, we are prepared to understand the natural mechanism of the human voice in particular, and to perceive the rationale of that natural philosophy which can most safely assist us in the formation of the best method for the use of the vocal organization.

In the study of the human voice we shall proceed as follows:

1st. To carefully investigate the vocal mechanism of man.

2nd. To judiciously develop its natural capacities and an instinctive wisdom in the use thereof.

Mechanism of the Human Voice.

Investigation of the physical organization by the activity of which vocalization is produced in man, reveals three sets or agents, which, in the nature of their functions, make them correspond precisely with the three elemental sound-agents which we have found co-necessary to all musical instruments.

The organization of the human voice combines the following physiological and anatomical organs:

1st. The vocal cords in the larynx, which constitute the vibratile agents of the voice.

2nd. The lungs, which are the propulsive agents of the voice.

3rd. The buccal and nasal cavities of the head together with the tonsils and palate, which constitute the repercutive organization of the voice, by whose action its resonating qualities as well as its carrying-powers are determined and modified.

The co-operation of these agents in human vocalization is best illustrated, perhaps, by the co-operation of the sound-agents in the violin. The bow, which is the propulsive agent of the violin, consists of a long wooden rod with a shoulder at each end, between which is stretched the horse-hair which is used for the purpose of exciting the vibrations of the violin strings. The tension of this horse-hair is regulated by a screw in the handle of the bow, which gives to this horse-hair when stretched an elastic quality strongly resembling the breath. The strings of a violin are stretched

between the body or repercutive agent and the bow or propulsive agent. The passage of the elastic horse-hair of the bow over the strings causes vibrations which are immediately reëchoed and resonated from the body of the violin with multiplied intensities.

The more nearly the co-operation of the sound-agents in the human voice resembles that of the sound-agents in the violin, the more perfect and beautiful will become the development of the natural voice of the individual.

When the breath perfectly supported at the base of the lungs stretched through the larynx in a continuous and elastic column resembling the horse-hair of the bow, touches with exquisite precision the delicate edges of the vocal cords and carries their vibrations without deviation directly to those resonant cavities in the head which most nearly resemble the resonant body of the violin, the result is a vocal tone of the finest quality and the greatest carrying-power which the organization of the individual is capable of producing.

The conditions which develop the most perfect co-operation of the vocal agents in man are precisely the same as those which effect the production of sound in any musical instrument; consequently, the aims guiding all vocal training should be as follows:

1st. To enable the student to develop the utmost ease in the production of all his vocal tones.

2nd. To enable the student to acquire the greatest possible facility in producing any desired tone and the utmost skill in commanding the subtlest modulations of his vocal tones.

3rd. To bestow upon the student a vocal method that

will be most conservative of the mechanical tissues of the vocal organization itself.

Increase of Ease in Vocalization.

To develop ease in the formation of vocal tones it is essential;

1st. To acquire facility in the tension of the vibratile agents.

2nd. To acquire the faculty of touching the outer edges of the vocal cords with the breath in such a manner as to command their most subtle or their most salient vibrations.

3rd. To develop the habit of instinctively directing the breath to any portion of the repercutive agents of the head which may be necessary to produce any desired quality in the voice.

To acquire facility in commanding any desired degree of tension in the vocal cords, it is first necessary to remove from their muscular tissues any constriction causing involuntary tension or tending to obstruct the ease with which all shades of tension in the vocal cords may be voluntarily produced.

First Series—Harmonic Co-operation of Legs and Arms.

Simple Rectangular Radial Opposition.

EXERCISE I.

Stand in harmonic poise on right leg.

1st motion. Raise right arm, elbow straight, hand pendent, directly up and out at side until elbow is on a level with the eye, at the same time carrying free leg, knee straight, foot pendent from ankle, up and out at side as far as possible.

2nd motion. Relax both arm and leg and let them fall to their normal positions at their respective sides.

3rd motion. Raise right arm, elbow straight, hand pendent, directly up and across the median line to the left side until wrist is on a level with the top of head; at the same time raise the free leg, knee straight, foot pendent from ankle up and directly across the median line to the right as far as possible.

4th motion. Relax arm and leg and let them fall to their normal position at their respective sides.

EXERCISE II.

Stand in harmonic poise on left leg.

1st motion. Of arm, same as first motion of Exercise I., at same time raising right free leg, knee straight, foot pendent, directly up and across median line to the left as far as possible.

2nd motion. Relax arm and leg and let them fall to normal positions at side.

3rd motion. Of arm, same as third motion of Exercise I., at the same time raising right free leg, knee straight, foot pendent, directly up and out at its own side as far as possible.

4th motion. Relax arm and leg and let them fall to normal position at side.

EXERCISE III.

Same as Exercise I., in harmonic poise, on left leg; the co-operation between left arm and right leg.

EXERCISE IV.

Same as Exercise II., standing in harmonic poise on right leg; the co-operation between left arm and right leg.

Second Series—Direct Torsal Radial Opposition.

EXERCISE I.

Stand in harmonic poise on right leg.

1st motion. Raise left arm, elbow straight, hand pendent, directly up and out in front of median line until elbow is on a level with the eye, at the same time raising the left free leg, knee straight, up and out behind median line as high as possible.

2nd motion. Relax arm and leg and let fall to normal positions at side.

3rd motion. Raise left arm directly out and up and as far as possible behind the body till the wrist is on a level with the top of the head, at same time raising left free leg, knee straight and out in front of median line as high as possible.

4th motion. Relax leg and arm and let fall to normal positions at sides.

EXERCISE II.

Same as Exercise I., with right arm and leg, standing in harmonic poise on left leg.

Descriptive Pantomime.

All pantomimic imitations belong to the category of descriptive pantomime.

The elemental imitations possible in pantomime are as follows:

- 1st. Imitations or descriptions of objective form.
- 2nd. Indications of relations between forms.
- 3rd. Suggestions of spacial dimensions.
- 4th. Suggestions of weight in its different degrees.
- 5th. Comparisons of relations in the spacial dimensions or size of objects.
- 6th. Comparisons in the relations of the weight of objects.
- 7th. Comparisons between the relative rapidity of objects.
- 8th. Indications or illustrations of action.

9th. Illustrations of the characteristics of the types whose actions are imitated.

The extent to which descriptive pantomime is permissible will be exactly in the inverse proportion of the value of the verbal form of the expression used.

In addressing anyone who is deaf and who, therefore, cannot be reached by speech, the descriptive element in pantomime increases in importance.

In communication with a stranger who understands imperfectly the language we use, a resort to descriptive pantomime is entirely legitimate and almost always exceedingly efficacious.

In intercourse with cultivated people who can thoroughly understand our speech, descriptive pantomime is a superfluity and impertinence whenever the word used is sufficient to convey the desired image or idea to the mind.

It is, for this reason, that we find a great deal of descriptive pantomime prevailing among illiterate and vulgar classes of people, while among the cultivated and more refined classes it appears only to a very limited extent.

In short, descriptive pantomime is valuable in but two cases:

1st. When it supplies an image or an idea which cannot be conveyed by words.

2nd. When it completes the idea or image that can be conveyed only partially by words.

In presenting the elements of descriptive pantomime, we shall commence with that species which characterizes individual types of mankind and imitates those habitual actions which indicate the chronic tendencies of the type. This species of pantomime includes all those bearings of head,

torso and limbs which the long-continued repetition of certain attitudes of the body eventually impresses upon its organization.

We begin the designation of these bearings by those of the head.

BEARINGS OF THE HEAD.

First Bearing.

Action: Head completely normal.

Character: Equable, well-poised mind.

Second Bearing.

Action: Head tending upward,

Character: Excitable, or splenetic mind.

Third Bearing.

Action: Head bowed.

Character: Concentrated or studious mind.

Fourth Bearing.

Action: Head hung.

Character: Weak or timid mind.

Fifth Bearing.

Action: Head advanced.

Character: Eager, earnest, or inquisitive mind.

With dreamy, introspective eyes this bearing indicates the earnest seeking of a subjective mind; with alert, external eyes it denotes the inquisitive curiosity of an objective mind.

Sixth Bearing.

Action: Head drawn back.

Character: Alert or energetic mind.

Seventh Bearing.

Action: Head swung.

Character: Indolent mind.

Eighth Bearing.

Action: Head inclined, with direct tendency of eye.

Character: Indifferent mind.

With eye oblique in opposite direction from head.

Character: Suspicious mind.

With eye oblique in same direction as head.

Character: Sentimental mind.

Ninth Bearing.

Action: Head raised and inclined with direct eye.

Character: Supercilious mind.

With eye oblique in opposite direction from head.

Character: Haughty mind.

With eye oblique in same direction as head.

Character: Transcendental or high-flying mind.

